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TV'S $65,000,000 QUIZ STAKE

Seattle's KING-IBM Pop Poll Shows Only Kids Like 'Raucous' Rockers

Seattle, Oct. 20.

An extensive survey of popular music tastes conducted by the local 50,000-watter, KING, in association with IBM and a research office, reveals that there was a considerable divergence between the disk bestseller lists and the preference of listeners. The survey, covering 100,000 residents of this state, was supervised by Dr. Stuart Dodd, director of the Washington Public Opinion Laboratory and Research Professor at Washington U. Dr. Dodd called the survey "a complete and unqualified success" after the returns were in.

The poll showed that the "raucous" or "screaming" type of rock 'n' roll, typified in the survey by artists like Elvis Presley and Fabian, drew more unfavorable reaction than all other types of pop music. This bracket had its greatest support in the 12-16 age bracket, but even in this age group, current hits other than raucous rock 'n' roll were favored.

Top response in the poll was obtained by such 1,000,000-disk sellers as "Blue Tango" by Leroy Anderson; "Secret Love" by Doris Day; "Mr. Sandman" by the Chordettes; "Riders in the Sky" by Vaughn Monroe; "Ebb Tide" by Frank Chacksfield; "True Love" done by Bing Crosby and Grace Kelly; "Marie" by Tommy Dorsey; "Memories Are Made of This" by Dean Martin. Familiar standards also were highly favored, while current hits, other than raucous rock 'n' roll, were a strong third. In the latter category were "What A Difference A Day Makes" by Dinah Washington; "Angel

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Customer-Fans Pile Up Huge Sales For Topeka Saleslady Gene Tierney

Kansas City, Oct. 20.

Actress Gene Tierney, who last week began a new career as a fashion-shop sales clerk in nearby Topeka, is racking up a tremendous sales record through patrons who flock to do business with a former screen favorite.

Last year Miss Tierney spent several months as a patient at the Menninger Foundation's psychiatry centre. After a visit to her mother in Westport, Conn., the star has returned as an out-patient.

Customers describe the star as "nice" and "patient." Many have been openly flabbergasted at seeing the actress actually on the job. Doctors, however, have refused to let Miss Tierney talk to the press about the job.

She is said to be house-hunting in Topeka.

Arabs Nix Carroll Baker, Miss Monroe As 'Jewesses'

Major American film distributors have received word from Egypt's Film Censor Dept. that all films starring Marilyn Monroe and Carroll Baker will be banned from the Arab country. Both actresses are recent converts to Judaism.

In letters dated Aug. 29, the Egyptian censors noted, "This decision has been taken for the general security of the country." Also included in the ban is French actor Christian Jacques. Egypt took similar action when Elizabeth Taylor converted to Judaism.

Move evidently is a specific ingredient of The Arab League's boycott of film producers and actors who "financially or morally support Israel."

Dissidents Score In ASCAP Hassle

The various dissident groups within the American Society of Composers, Authors & Publishers won an important holding victory in N. Y., Federal Court yesterday (Tues.) against approval of the proposed consent order already okayed by the ASCAP administration and the Dept. of Justice. (*Background of this litigation in Music*).

Judge Sylvester J. Ryan ordered an early vote of the full membership to determine sentiment in the ranks. Judge Ryan also made a request, regarded by the dissidents as their major gain of the two-day hearings, for the vote to be counted on a purely numerical basis as well as the standard weighted basis.

Ryan's decision to delay ap-

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BENN LEVY'S NEW PLAY VIA STEVENS–OLIVIER

A new Benn W. Levy play, "The Tumbler," will be produced on Broadway this winter by Roger L. Stevens and Laurence Olivier, with the latter directing. Trevor Howard, Brenda de Banzie and Rosemary Harris will costar.

Stevens, who holds the rights to the script, hasn't decided whether to assign it to the Playwrights Co. or the Producers Theatre. He is a member of both firms In either case, however, Olivier will be partnered in the operation.

Rehearsals are slated to start during December, but theatres aren't yet booked for either the expected road tryout or on Broadway.

SOME 15 SHOWS ARE IN JEOPARDY

By GEORGE ROSEN

Depending on a precise definition of "when is a quiz show not a quiz show?", over which the rival NBC and CBS television networks are already hassling, much more could be at stake than even the most pessimistic onlookers could envision. Something like $65,000,000 in sponsorship coin, as a matter of hard facts.

It could be depending on the climate emerging from the resumption of the Washington hearings Nov. 2 (and the word from the D. C. precincts is that the Congressional sleuths will go at it hotter and heavier than before), the two major networks could literally find the roof falling in on them if they are faced with the necessity of reevaluating some 15 daytime-nighttime quiz programs which, in the aggregate, tote up to the aforementioned $65,000,000 in annual billings to the two webs.

For NBC it could spell doom for the backbone of its whole daytime program structure—the 10 a.m. to 1 p.m. block of quiz shows representing nearly $30,000,000 in annual sponsor revenues, including such items as "Dough Re Mi,"

(Continued on page 47)

'Durante' Pic On Unprecedented %

The Frank Capra "Jimmy Durante Story" package going to Columbia may be one of the most spectacular deals ever entered into by a film company with an independent group.

The three stars, Bing Crosby, Frank Sinatra and Dean Martin, and producer-director Capra start off, it's believed, by sharing a guarantee of $1,000,000, this against a percentage of the profits.

Agreement, per the William Morris Agency, gives Durante $250,000 for the biographical rights and a still-to-be-set amount as writing charge, including a payoff to Durante biographer Gene Fowler.

Apparently Columbia waives the right to any control over the production up to a budget of $5,000,000. Other angles have not yielded to digging but are thought to introduce a new concept in distribution as concerning the rentals split between film company and production unit.

Wig-Wag, Etc.

Pressagent Jack Perlis offers this one as a case of television rigging: Toupees.

What about falsies?

'Brother, Can You Spare a Star?' Pix Theme Song in New Casting Era

Hollywood, Oct. 20.

That ole debbil casting—trying to obtain a commitment from a boxoffice personality for a designated property—remains a major production headache here. Particularly hard hit by the reluctance of the top stars to say "yes" or "no" are the independent producers.

The indies, some of whom have to shell out their own coin for the acquisition of books and plays, cannot afford to stockpile scripts while waiting for an okay from a sought-after performer. For example, it's said that the split of Hecht-Hill-Lancaster was due partly to $2,000,000 worth of unproduced screenplays which couldn't be put into work because of casting difficulties. Seldom will a recognized star agree to appear in a film merely on the basis of a book or a play acquisition. The majority of the personalities who count demand to see a finished screenplay first before they even begin to discuss the possibility of appearing in it.

This situation forces the indie producer to put up the money for the preparation of a screenplay which, in many instances, will not satisfy the desired personality. To be sure, there are exceptions to casting simply on the strength of a book or a play. Best example, perhaps, is the numerous stars who are more than willing to ap-

(Continued on page 86)

'Ugh-Ugh' No Indian Song, Says Expert

Albuquerque, Oct. 20.

Indian music expert Manual Archuleta of San Juan Pueblo, about 100 miles north of Albuquerque, puts the blame on Hollywood "cowboy and Indian" films for misrepresenting the Redman's way of life. Archuleta believes comparatively few Americans have heard real Indian music.

"With a whoop here and a whoop there, a feather here and a feather there," Archuleta complains, Hollywood "stereotypes" an Indian, "With an ugh-ugh here and an ugh-ugh there, you have an Indian song," he added.

Archuleta is now putting authentic Indian music out under his label, Tom-Tom Records.

Moscow-D.C. Film Preems' Star Swap

Washington, Oct. 20.

Actors Edward G. Robinson and Gary Cooper, producer Harold Hecht and director Delbert Mann will attend Moscow preem Nov. 10 of first Yank film exhibited under U.S.-USSR film exchange agreement. Three Soviet film stars will attend American preem (in Washington) of first Soviet film the same night. This has been moved to the 1,490-seat Metropolitan theatre, a Stanley Warner house, to accommodate more people, Turner Shelton, U.S. Information Agency motion pictures chief, disclosed.

Soviet stars to come for "Cranes

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ERROL FLYNN'S LIVELY LIFE BEYOND DEATH

Putnam's will rush out Errol Flynn's autobiography, "My Wicked, Wicked Ways," next month with no editing. A second book, a rough draft of which was completed, will probably also be published by Putnam. This is titled "The Wild, Wild Women of Hollywood." Because of its nature and the posthumous publication, this one may or may not be toned-down.

Flynn's agent, Carlton Cole, had to postpone his European flight by the news of the 50-year-old actor's sudden death but took off for an extended trip abroad, with George Sanders' "Memoirs of a Professional Cad" (also Putnam) and Charles Chaplin Jr.'s memoir of his "life with father"—he calls it "I Remember, I Remember"—among his current chores abroad. Also deals for serialization and other rights.

Bring Equity Charges Vs. John Drew Barrymore; Quit 'Angel' for Europe

Charges are being filed with Actors Equity against John Drew Barrymore for his walkout on a costarring stint in the touring production of "Look Homeward, Angel." The action against the actor, who quit the show during rehearsals, is being taken by Ted Ritter, executive producer of the presentation, which opens tonight (Wed.) in Wilmington.

Barrymore, who had been rehearsing in the drama for a week-and-a-half, was absent last week prior to sailing Saturday (17) for Europe aboard the S.S. Liberte. A check with the French Line revealed the actor had booked passage only two or three days before the sailing. Barrymore was to have costarred in the road production with Miriam Hopkins, who succeeded Jo Van Fleet in the Broadway production of the Ketti Frings adaptation of Thomas Wolfe's novel.

Barrymore's exit from the show and subsequent departure for Europe is in keeping with the restlessness of the character he was to have portrayed. The role has been taken over by Jonathan Bolt.

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Another British Invasion of B'way; Plays, Actors and Lotsa Directors

By JESSE GROSS

Broadway legit is taking on a heavy British accent this season. That's evident not only in the number of imports scheduled for production, but also in the flock of shows assigned to English stagers. The directorial angle, although applicable principally to British plays, is not limited to the West End originations.

Two of this week's Broadway openings have been guided by British directors. One, "Take Me Along," a new musical version of Eugene O'Neill's "Ah, Wilderness," was put through its paces by Peter Glenville, whose prior Broadway credits include last season's "Rashomon." The other is "Flowering Cherry," an English import, which Frith Banbury has again directed for its Main Stem outing.

Glenville is also staging "Silent Night, Lonely Night," by American playwright Robert Anderson. It's scheduled for a December opening on Broadway. "Tenth Man," by another American scripter, Paddy Chayefsky, was put through its paces by Britisher Tyrone Guthrie. The play, due on Broadway early in November, is currently breaking in out-of-town. Guthrie is also scheduled to stage the projected Broadway production of Irish playwright Brendan Behan's "The Hostage," a current London entry.

British actor-director John Gielgud, currently represented on Broadway as costar and stager of "Much Ado About Nothing," is also

(Continued on page 86)

Ted Husing's Autobiog No Cry-Baby Memoir

By ABEL GREEN

"I hope you are not too beautiful, Miss Allen," Ted Husing kidded after his operation, "because when they take these bandages off my eyes and I first see you, I might never want to leave the hospital." There was no response. I said, "Are you still here, Miss Allen?" "Mr. Husing . . ." Her voice became grave. "Yes, Nurse?" "There are no bandages on your eyes."

That's the jacket trailer for the famed sportscaster autobiog, "My Eyes Are in My Heart" (Geis; $3.95), written in collaboration with Cy Rice. Paradoxically, the copyright ownership is in the names of Husing and Jerry D. Lewis, a Coast writer and intimate pal of the former ace CBS sportscaster. This is explained by Lewis originally undertaking the collab-

(Continued on page 86)

At Midnight Queue Won't Be Dismissed as Lanza's Body Shown Home Burg

Philadelphia, Oct. 20.

A crowd estimated by police at 15,000 attended the viewing of Mario Lanza in the 38-year-old tenor's home bailiwick of South Philadelphia (16). The crowd, which lined up early in the evening and remained until the early morning hours, filed past the singer's bier for seven hours at the rate of one person every two seconds.

A disturbance broke out when police ordered the doors of the funeral parlor closed at midnight. Several thousands were still in line and they broke down barri-

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Leonard Bernstein Builds Demand As Philharmonic Faces Smaller Capacity

By ROBERT J. LANDRY

Homecoming last Thursday (15) after 10 weeks overseas, the N.Y. Philharmonic orchestra opened Season 118, Concert 6,025, with the full hoopla of ballyhoo and tieup. Shop fronts along 57th St. were well-stickered with "Welcome" strips. Klieg lights and cameras operated at curbside, a la the Met Opera. There were lady publicists in evening gowns, itself the totemmark of occasion. Within, the box tier was festooned with grape-leafs, like a wine festival, and, outside, diplomatic limousines bore the United Nations tribal insignia, DPL, or free license to snarl traffic and ignore all summonses.

The mood of the audience was partisan, clannish and uncritical. The orchestra president, David Keiser, had a little list in hand to guide him in tactful thank-yous for the tour to one and all, including the Paris booking agent, Anatole Heller, who did the European contracting with the deficit-financing of the U.S. State Dept.

Musically the evening was impressive, amazingly free of any

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Help Launch Bible Week

Washington, Oct. 20.

Disker Pat Boone, film producer Rowland V. Lee and CBS Radio prexy Arthur Hull Hayes called on President Eisenhower, Monday (19) to see National Bible Week given a White House launching.

Three three are honorary co-chairmen of the national event, with H. E. Humphreys, Jr., U.S. Rubber board chairman, the chairman.

Eddie Cantor, Fellow

Boston, Oct. 20.

Eddie Cantor was named a fellow of Brandeis U., Waltham, yesterday (Mon.).

Fellows serve as advisers on problems of development and policy. Named with Cantor was Judge David A. Rose, associate justice of the Dorchester District Court.

Hildegarde Would Favor Only 1-Woman Legiters

Ottawa, Oct. 20.

Hildegarde would like to desert clubs for a full season—except for a possible date at the N.Y. Plaza—to do her one-woman show in theatres. So she told VARIETY during her current three-week stint in Salle Bonaventure of Queen Elizabeth Hotel, Montreal, which ends Saturday (24).

She opens Dec. 13 for three weeks at Coconut Grove Theatre, Miami Beach, followed by a pair at Poinciana Theatre, Palm Beach; with other bookings now being lined up. She did a successful two weeks at Drury Lane Theatre, Chicago, last summer, "in the round" but expects most houses she plays will be conventionally designed.

Censorship No J. D. Cure Says St. Paul Rabbi

St. Paul, Oct. 20.

An already dangerous social situation is aggravated by current attempts to curb juvenile delinquency through censorship of films, television and magazines, Dr. W. Gunter Plaut, rabbi at the Reformed Synagogue, warns. He explained in a sermon why, in his opinion, trying to control the contents of the mass media is the wrong way to combat juvenile delinquency.

"Juveniles do not live, as we like to believe, in a world of their own," said Dr. Plaut. "They are the reflection of our adult world, and our world loves the extremes of human emotions. Therefore, our world loves violence.

"It is not the juvenile alone who buys the sadistic trash novel whose hero glories in brutality. It is not the juvenile alone who watches television where every other show indulges in violence. Few are the exhibitions in which someone is not punched, kicked, mutilated or killed.

"And then we adults are shocked over the senseless exhibition of juveniles who seem to love violence just as much as we—only they have fewer inhibitions and act our own fantasies."

The rabbi pointed out that "we should be less surprised and more concerned with the need to resensitive ourselves to gentler emotions."

Jayne Cancels Paris

Paris, Oct. 20.

Jayne Mansfield and husband Mickey Hargitay have cancelled a one-nighter which they had planned to do tomorrow (Wed.) at the Alhambra-Maurice Chevalier. Cancellation stems from a "Hollywood commitment."

Pair's vaude act was to have been backed by Georges Ulmer and the Michel Legrand orch.

Sands' 100G for Gobel

Hollywood Oct. 20.

George Gobel, who has appeared exclusively at the Riviera in Las Vegas for the past four years, switches over to the Sands next summer in a $100,000 deal with Sands boss Jack Entratter. Gobel will play four weeks at $25,000 starting Aug. 17.

The 25G is net, since Gobel won't have to provide the show.

Still a Loser!

Washington, Oct. 20.

"Unemployed" comedian Eddie Hilgemeier Jr. of the television quiz show probe got a job here, but ever so briefly.

Hilgemeier, onetime standby "Dotto" contestant who was the first successfully to blow the whistle on quizzers, had told the Harris Committee he was an "unemployed" comedian, frozen out of jobs after spilling the beans on the tv industry.

Casino Royal owner Leon Zeiger here offered him a one-night contract for his nitery, with an option to fill out the week. Zeiger let him go after the first night.

"He just didn't fit the bill," said Zeiger.

Americans Criticizing America

[MAKES REDS LOOK SILLY?]

Hollywood, Oct. 20.

Efforts of Government agencies and lawmakers to prevent the showing in Iron Curtain and neutral countries of films dealing with negative aspects of American life are condemned by producer-director Stanley Kramer. Kramer, whose upcoming "On the Beach," dealing with the annihilation of the human race because of atomic radiation, will be released shortly, maintains that a motion picture depicting or commenting on a flaw in American life can serve as potent pro-American propaganda.

"In this day of reality one thing strikes home," Kramer declared last week. "This piece of material could not be made in a controlled economy. An American criticizing America is a powerful liberty weapon." Kramer's answer to those who would like to withhold circulation of these films abroad is: "How can you kick the story of Little Rock under the carpet?"

Stop Calling ANTA 'Dilettante'

By PEGGY WOOD

Many a time over the country I've been asked about the American National Theatre and Academy, and many a time I have had to speak in generalities because how are you going to talk about the details when you haven't got them at hand? It's like telling the family what the man of your choice looks like—you just say he's wonderful because there is no use going into what color his eyes are or how clever he is. It would take too long to list his qualities.

Well, now that I'm president of ANTA and you ask me how I feel about it; I'll tell you that now I have the opportunity to explore those details. When one is on a board one does not snoop around at what is going on in the offices, because one is supposed to march into that board room and start working on the agenda, or the policy of this or that, or to make up one's mind, make a motion, vote and go on from there, always with an eye on the clock, on account of one is so busy these days. On the board one depends upon the staff to have investigated what is being brought forward and one then weighs the facts and proceeds to act.

But being president gives one the right to snoop. Moreover it demands that one does snoop to see what is going on in the shop. I have known how ANTA works, in theory, but I haven't seen the day-to-day operation until now. I have known that the whole thing is always Operation Bootstrap but the daily miracle of pulling up by the bootstrap is only to be understood by seeing it happen.

Being president is like doing a part in a play, too. If you're pleased with the script and take the part and begin to study it you find you don't get down to the bones of the thing until you have wrestled with it and learned it. Then you learn what it's about.

You don't want a list of the thousand and one services of that department of ANTA which sends actors all over the country on paying jobs with organizations which need their gifts because you know all about that. If VARIETY doesn't know about it I can tell you that there are jobs for featured players and directors and designers at colleges and community theatres that pay from $1,000 a week down, lodging included. This is an extension of work for people of the theatre and a chance for actors to get a whack at plays no Broadway manager could afford to do. Let me show you some of the letters which come in asking ANTA to find actors or directors or designers or what have you.

The service department is run by a person who was casting agent for The Playwrights Co. Willard Swire, our executive secretary, was assistant executive secretary for Equity, Robert Schnitzer was manager for Gilbert Miller, an actor before that and now the one man in America who knows how to run the International Exchange Service program.

To quote President Eisenhower under other circumstances I am "sick and tired" of the catchphrase of dilettantism as applied to ANTA. I am "sick and tired" of hearing that ANTA is a tea-party-la-di group flirting with the striped-panty-waists. People who say that sort of thing are just not grown up.

VARIETY may put the accent on boxoffice but ANTA is doing its damndest to see that there is a boxoffice.

Take the President's Program—well, just take a look at it. It is the world's biggest theatrical circuit, bar none. Come and look at the operation. Panels for Dramas, Panels for Music, Panels for Dance. These screen the artists and don't forget the panels are filled with people expert in their fields. After the screening the State Department chooses. Auditions are being held all the time and all these people who go on these tours are working. ANTA helps it happen.

Is that dilettante?

Well, being president is also like being the head of a family; the boss can scold if necessary but just let anybody on the outside criticize!

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'REALISM' OUTBREAK IN BRITAIN

Oscar's Fiscalitis Still Undoctored

Though attempts have been made to reach Milton R. Rackmil, prez of Universal, to get him to change his negative stance on backing the Academy Awards show, all indications point to the U topper standing pat on his refusal to chip in.

Like several other top execs in the East, he feels that there would be no harm whatever in letting a commercial sponsor take over the show, that the industry botched the job this year, and that, in any case, if baseball can let Gillette present the World Series, why can't the film biz let a commercial sponsor put up the coin for the awards show, and get paid for it to boot.

If Rackmil persists, the other companies have the choice of (a) splitting the tab among themselves (it comes to about $800,000 including the Academy's own $150,000 share), or (b) trying to get the Congress of Exhibitors to put up U's share, or (c) of notifying NBC that they aren't interested in sponsoring the 1960 Academy telecast.

Trouble is that, even with U in the fold, additional money would be needed. Allocation is based on one-quarter of one percent of domestic rentals. In 1959-60, this wouldn't yield more than $600,000 (instead of the $800,000 last year).

Industry's option on the show already has expired, but NBC is holding the sponsorship open in case the companies change their mind. Several company presidents were to have sought a powwow with Rackmil. However, he hasn't been available to them on that issue.

LOEW STOCKHOLDERS COLLECTING AGAIN

Loew's stockholders last week were back on the voucher roll. For the first time since June, 1957, they received a dividend check, in the amount of 30c per common share as a quarterly sharing of the melon.

It was two years ago this past summer that the corporation was forced to suspend divvies, thus interrupting a consistent record of stockholder payoffs that began in 1927, or a total of 30 years. No other film company could boast of such a record.

Joseph R. Vogel, president, said the board's decision to resume the divvies at this time "was based upon the progress which has been made in rehabilitation of the company in the past two years and the encouraging nature of our prospects."

Loew's annual report for the fiscal year ended Aug. 31, showing an upbeat in all branches of operation, is now being prepared and will be released in November.

MORE HONG KONG FEATURES

237 Produced on Island in Year Ending Last March

Washington, Oct. 20.

A slight increase has shown up in Hong Kong production per report covering the April '58-March '59 issued by U. S. Commerce Dept. Some 237 feature-length films were produced, compared to 223 year before.

Hong Kong censors reviewed 260 U. S. motion pictures during that time, passing all but 13 of them, according to Nate Golden, head of Commerce's film division. The year before, 313 U. S. films were viewed by censors, and all except 16 were passed.

Other foreign films going before Hong Kong censors during the year passed on, in volume, were British, 55; Indian, 24; Japanese, 20; French, 18; German, 16; Communist China, 19; USSR, 14; and other countries, 19.

Europe Feeling A 'Shortage' Of American-Produced Features

Foreign market is "wide open" to exploitation and medium budget pictures and there now exists "a certain shortage" of American product abroad, William G. Reich, general sales manager for American International Pictures Export Corp., said in N. Y. last week.

In Europe, Reich reported, American International is handicapped when it comes to the teenage action pix which go well in the States. "The censors there rate these films are for 'adults only' and we lose the teenage audience," he said. "There's no point in putting out these pictures there."

American International has franchise deals with local outfits in most foreign markets, Reich, who recently returned from a two-months trip around the world, said. Outfit now has Remi Crasto supervising the Far East. It expects to appoint supervisors for Latin America and Europe soon. Company has been operating for one year and foreign billings for the current fiscal year will equal 35% of total income.

While tempted to go into coproduction (Reich discussed projects in Japan), American International isn't hot on the idea, Reich said. "The minute the Americans get into a film, the price goes up," he opined. "The Italians, for instance, will make a picture for $10,000. Let an American partner become involved, and the budget automatically goes to $50,000. It's better for us to buy films after they're made."

Reich said the U. S. majors had taken on some of AIP's release for the Far East and Latin America "but we'd rather stick with the local independents." While in Japan, Reich sold three AIP releases there to the Eihai Co. Ltd. He also made deals in South Africa.

SANFORD SKIPS TODD-AO

Was General Manager For Seven Years—Resumes Old Ways

Hollywood, Oct. 20.

Schuyler A. (Skippy) Sanford has resigned as general manager of Todd-AO, a post he's held for past seven years, to re-enter the photographic field. No replacement yet has been made.

Sanford, previous to checking in with Todd-AO, was in photographic field for 28 years.

Newsreel Dates Cheer 20th-Fox

One of the by-products of 20th-Fox's big Spyros P. Skouras drive to date has been a hefty boost in bookings for 20th's Movietone News. According to Alex Harrison, 20th general sales manager, Movietone sales are up 15% and 20%. Newsreel, as a result, is close to running in the black .

The overall drive up to now has consistently fallen short of quota. Aim is to collect $24,000,000 in film rental in the 17-week period between Sept. 5, 1959 and the end of the year. Actually, the push didn't get off the ground until two weeks later. Some $500,000 in prize money is being offered to field personnel, but it'll be handed out only if the entire 20th organization meets its quota, not only individual branches.

What is encouraging 20th execs in N.Y. is that the branches which have met quota, and have exceeded it in given weeks, are the big ones, which would make the difference in the long run. Also, a number of major 20th releases which had their firstrun dates prior to September are now getting the circuit break and coin is backing up.

Feeling at the homeoffice is still very confident that 20th will meet its domestic aims, i.e. $54,000,000 in rentals. Billings dropped badly during the first six months of the year.

Movietone is one of three remaining newsreels. It has been consistently in the red, as have the others. One of the first items exhibs give the ax when times get rough are the newsreels. Argument is that tv takes the edge off theatrical news.

PERRY TO LOPERT AS BOSS OF 2 ON B'WAY

Clem Perry has been appointed executive assistant to the president of Lopert Films Inc., according to Ilya Lopert. Perry has already started on the job.

Perry resigned as v.p. and general manager of the Rugoff & Becker circuit to join the Lopert outfit. He had been with R & B for 15 years and is generally considered one of the top engineers of the art theatre movement in the States. It was under his guidance that the Sutton Theatre and later the Beekman grew into some of the best arties in the city.

At Lopert Films, Perry will supervise operations of the Astor and Victoria Theatres on Broadway, but he'll be concerned with all aspects of the Lopert operation, which includes exhibition as well as distribution. In the year to come, Lopert is expected to spend a good deal of the time abroad, delegating many of his operational responsibilities to Perry.

Lopert Films now operates the Plaza Theatre, N. Y., and the DuPont in Washington. It recently sold the Playhouse, Wash., to Trans-Lux. Lopert is said to be on the prowl for additional arty's throughout the country. Lopert Films is a subsidiary of United Artists but operates with reasonable autonomy.

Italy's Producers Lay Down Law To Italians

Rome, Oct. 20.

Aiming to force early Government action, the Italian Producers Assn. has threatened to suspend all production activity as of Jan. 1, 1960, unless the Government approves pending new film aid legislation.

Suspension threat takes in features, documentaries and newsreels, according to Eitel Monaco, head of ANICA, the Italo producer-distributor org.

Producers say they'd be willing to have the current law, which expired June 30, 1959, extended to June or December, 1961. If new legislation is okayed, however, then it has to be retroactive to June, 1959, or the threat of a production shutdown still stands.

Cork Film Fest Gives U.S. Short 4th Prize

Cork, Oct. 13.

America, which sent only the William Marshall feature, "Hello God," with Errol Flynn as its star; "The Sermon of the Mount" (National Council of Catholic Men) and the eight-minute short, "The Violinist," to the Cork International Film Festival, collected no more than the fourth Certificate of Merit in the cartoon class for "The Violinist."

Top award in the cartoons went to "The Mouse and the Cat" (Film Polski) and "Lui et Elle" (He and She) (Jab Films, Paris). Both received St. Finbarr statuettes, the Fest's "Oscars." Denmark took the documentary award with "Friluft" (The Call of the Open Air) (Minerva-Film).

SCHLAIFER'S 'MEET MY BOY'

Introduces Sid Blumenstock As His Coast Veep

Charles Schlaifer, head of the ad agency bearing his name, winged west to install Sid Blumenstock as v.p.

Schlaifer plans to remain on the Coast several weeks for conferences with studio execs and independent producers.

2d Head-To-Head For C. of E.-MPAA

Motion Picture Assn. of America and the Congress of Exhibitors have finally set a new meeting date. It's Nov. 2 and MPAA prez Eric Johnston will attend.

Powwow (in N. Y.) will take up such items as censorship, progress on conciliation, report on ways to achieve more production, etc.

The film companies originally had suggested Sept. 23, but the date wasn't convenient to the C of E.

John Davis' Long Trip; Spans States & Orient; Disk Gear Angles Up

London, Oct. 20.

Tour on which Rank Organization managing director John Davis left on Sunday (18) will take him to Canada, Hong Kong, Bangkok, India and Pakistan, as well as to his first destination, the U. S. He's accompanied by fellow Rank exec Kenneth Winckles.

Davis intends to take a looksee at all aspects of Rank enterprise overseas, including disks and equipment, with some emphasis on the extension of the former and the possibilities of encouraging native production of the latter instead of reliance on imports from Britain. Films will also loom large, notably "Northwest Frontier" which is currently doing boffo here and a print of which Davis has taken with him.

Davis is skedded to return to Britain, Nov. 26.

UA ADIEUS BROADWAY'S VICTORIA FOR ASTOR

United Artists has bowed out of the operation of the Victoria Theatre on Broadway and in the future will concentrate on the Astor showcase next door. Astor is being refurbished to the tune of close to $1,000,000.

The Victoria will continue to be operated by Ilya Lopert under his tieup with City Investing. However, as of Jan. 1, 1960, UA will no longer have first call on Victoria screen. At the Astor, it will showcase its product and no other company can get a picture into that house unless UA has nothing to book at the theatre.

Astor reopens in early Decemebr with the Stanley Kramer film, "On the Beach." New deal, running 10 years, has been between UA and City Investing for preferential use of the Astor. Cost of modernizing the house originally was put at $800,000. Now, however, because of the December deadline and the extensive job to be done, costs have gone up, so they'll hit closer to $1,000,000. Understanding is that the bill is being footed 50-50 between UA and City Investing.

Astor is one of several Broadway houses being modernized. The State Theatre already has had its face lifted and the Capitol is undergoing an extensive renovating job. UA reasoning in bowing out at the Victoria is said to revolve around the high operating costs.

BRUTALITY AND PSYCHO STUFF

Now comes Hammer Films Ltd. of London with a feature showing British soldiers shooting down civilians in Burma during World War II. Then another film dealing with men sexually molesting children.

Details were given by James Carreras, Hammer's managing director, who arrived in New York from Britain over the past weekend, for talks at Columbia, which distributes his films.

A film about soldiers slaying civilians at first might seem apalling but, said Carreras, it has its basis in truth. Indeed, the film, "Yesterday's Enemy," is a completed product and already shown in England, Germany and Japan with gratifying results. No public resentment at all.

General Explains

Carreras came to the States in the company of Gen. Sir Robert Mansergh, former commander of the 5th British Division during the Burma campaign. Latter was hired to attest to the authenticity of the film's apparently-cruel story situations. He's to make the press rounds in numerous cities, just as he did abroad, to discuss the plight of the British infantryman who was inexperienced in jungle fighting and conditions which logically led to the mowing down of the natives.

Sitting in at a press conference with Carreras, Mansergh said he recalled a question previously put to him concerning his reaction if, when in active command, he was advised that his troops were guilty of such a violation of the Geneva Conference. The matter "was never put in my plate," said the visitor, but he knew it to likely have happened, as it would have with American soldiers or any others faced with the choice of killing civilians who jeopardized their lives.

Candy Kids

The grave problem of children victimized by perverts exists throughout the world, commented Carreras, and is dealt with realistically in "Never Take Candy from a Stranger." This entry, which has been in production four weeks and will be completed in another two, will be as frank with its theme as was "Anatomy of Murder" in dealing with rape, stated Carreras.

What about the possibilities of censorship or Production Code disapproval. The exec reported he's now in process of lining up the support of children's societies in many countries, he's confident of their support, and with this forthcoming he'll be able to thwart any moves to suppress his production.

"Enemy" is the first picture going to Col under the new deal. "Candy" is to be the third, following "Stranglers of Bombay" which, says Carreras, is based on the fanatic practices of a religious cult in India. (There we have that basis-in-truth again.) This is to be delivered to Col Friday (23). "2 Faces of Dr. Jekyll" will be the fourth and then comes "Major Duckling."

"Duckling," unlike the other four, will not be given a general sales job by Col for the reason it's strictly a British comedy and not particularly suitable for the non-British market. At Col's suggestion there'll be no more such limited-appeal items on the future Hammer slate, Carreras commented.

As a matter of fact, all production is being slanted from now on in for acceptance in the important American market. In line with this Col's Mike Frankovich, top man in London, watches the daily rushes of the Hammer output and pencils out the overly British material.

Corkery's Mexico City Headquarters; Latin Republics Vital To U.S. Biz

Motion Picture Export Assn. decision to transfer the headquarters of Robert J. Corkery from New York to Mexico City reflects not only the importance of on-the-spot representation but also a realization of the need to bolster sagging foreign income.

Corkery is MPEA v.p. in charge of the Western Hemisphere, which includes all of Latin America and Canada. He's been with MPEA since 1952, making frequent trips into his territory. MPEA has another permanent man in Latin America—Harry Stone, who is based in Rio de Janeiro, Brazil. He'll remain in that post.

Corkery, who speaks Spanish, will move his family to Mexico City the end of this month. Prior to coming with the Association he had been coordinator for Europe of the U. S. Displaced Persons Commission. He had been with the International Refugee Organization before that.

MPEA set the pattern originally when it moved Irving Maas from N. Y. to Tokyo to supervise the Far East from that vantage point. And it had Fred Gronich in Europe, headquartering in Paris.

One of the reasons for strengthening representation in Latin America is that it is a market with a huge growing potential whereas Europe is gradually dropping back. Billings for the majors on the Continent this year should run to around $140,000,000, which is a drop from last year. On an overall basis, the percentage of screentime and revenue garnered by the Yanks is down. Since a drastic drop in overseas revenue is the one thing the film biz cannot afford, MPEA is seeking to bolster the areas where the take can be increased.

Latin America is one such area. Africa, in the years to come, may be another. Asia also holds a potential, though problems are greater there. MPEA has given thought to looking into the African situation where companies like 20th-Fox and others already have a big stake.

While Corkery will cover all of Latin America from Mexico City, it's no accident that he'll headquarter in the Mexican capital. Mexico is the second-largest market in Latin America (after Brazil). It gave the Yanks about $7,000,000 last year and it'll probably yield $8,000,000 in 1959. Yet, Mexico's current billings are small compared with what they could be if the government raised the very low ceiling on admissions. So far, Mexican politics have kept the lid on admissions, but even a one-peso raise could bring the companies hefty additional returns running close to $1,000,000. It's a safe bet that Corkery will concern himself with that situation.

CALL BLOCKBUSTERS AN 'OVER-EAGERNESS'

An exhibitor leader has echoed a long complaint by the film companies, i.e., that there's a supply of smaller pictures but that theatres ignore them in their eagerness for "blockbusters."

Speaking to the Theatre Owners of North and South Carolina at Charlotte Monday (19), Theatre Owners of America president George G. Kerasotes admitted that the lack of volume supply "is partially our fault."

"Sales managers of the film companies have told me that where their blockbusters get 15,000 dates, their smaller pictures get as few as 1,000 and no more than 4,000 playoffs. On so few playdates they lose money, so you can hardly blame them if they are discouraged from making more program fare," Kerasotes said.

He urged his audience to "try and play as many pictures as possible, and give special attention to these secondary features." This, he thought, would encourage the film companies to make more pictures.

Virginia Bruce Acting

Hollywood, Oct. 20.

Virginia Bruce, widow of John Gilbert, emerges from several years' retirement for a costar role in Richard Quine's "Strangers When We Meet" at Columbia Pictures.

She plays Kim Novak's mother.

Hammer's Slant

Britain's Hammer Films has a two-fold approach to successful operation, according to James Carreras, who's in New York from London.

Company's formula, he said, is to make either remakes of the "classics," such as "Dracula" and "Dr. Jekyll and Mr. Hyde," or others which have their roots in factual conditions and at the same time lend themselves to heavy-exploitation marketing, such as sexual crimes against children, as in the case of "Never Take Candy From a Stranger."

Hammer has deal with Columbia providing for delivery of five features in each of the next three years. Col shares the costs and splits the profits and, of course, has distribution rights. Col also owns 49% of the stock of Bray Studios, London, with Hammer holding the balance.

Britain Shy Of Product, Chance For Showmen

There are "big opportunities" for theatrical film-makers in England, James Carreras, managing director of Hammer Films Ltd., London, declared in New York this week. Financing is available if they have more than an idea.

There's a product shortage. The major companies would help, for they'd like to have more British quota pictures, which in turn would facilitate the flow of their own American product to market.

But my "British brother producers" are not responding to the call, said Carreras who suggested they perhaps lack the grasp on how to turn out features with international appeal.

Won't Get Ross Hunter To Slam U.S. Exhibitors After 'Life' & 'Pillow'

Hollywood, Oct. 20.

The motion picture exhibitor, often Hollywood's favorite whipping boy, gets nothing but kind words and glowing tributes from Universal producer Ross Hunter. Since Hunter's last two films were "Imitation of Life" and "Pillow Talk," the admiration is probably mutual.

Hunter is just this week back in Hollywood, or, more accurately, at his desk in MCA City, from a month's swing through the Mid-West and East plugging "Pillow Talk." He hit Chicago, Detroit, Cleveland, Philadelphia, Buffalo and New York, his second hinterlands tour this year and his seventh in the past six years.

The producer is particularly high on evidences he observed of business-building campaigns, notably an exhibitors group in Detroit. Here, he says, local selling is done on an area basis through the Detroit Exhibitors Assn. of the city's metropolitan area. The exhibitors match, dollar for dollar, the money put up by the producer or distributor, a total budget in most cases of around $10,00.

He said the first picture to get this kind of treatment was his "Imitation of Life." Each film, he reports, is discussed in an exhibitors' meeting, treated as an entity, with its individual problems and selling points thoroughly covered. Then it's decided what kind of a campaign will most benefit it.

For "Imitation," Hunter says, it was decided to use a series of teaser ads, spread through all the city's newspapers. No radio or television was used. The ads, small in size, were designed chiefly as reminders, to coordinate with the national campaign already underway from Universal (for which he gives full credit to ad-pub v.p. David Lipton and eastern ad-pub manager Charles Simonelli). The

(Continued on page 23)

Cashing In on Civil War History

Harper's Ferry and West Virginia Glow at 20th-Fox Decision—Other Local Exploration

By PATRICK D. HAZARD

Harper's Ferry, Oct. 20.

This West Virginia town at the Shenandoah-Potomac rivers' junction between Maryland and pre-1861 Virginia (West Virginia was created by the Civil War) will become the focal point of a 20th Century-Fox film based upon the late Stephen Vincent Benet's "John Brown's Body." Joe Mankiewicz will do the screenplay for producer Buddy Adler.

Revelation of this future film was the highlight of a four-day observation here of the 100th anniversary of the attempt in 1859 of Brown, a former Kansas border raider and fanatical Abolitionist, with a party of 20 youths to capture the Federal arsenal. He thought that with arms in hand the slaves of the area would rise in insurrection and that slavery would be dealt a death blow. Brown was hanged, not by the Federal but the Virginia authorities. He's buried in the Adirondacks.

Governor Cecil H. Underwood of West Virginia called the news of 20th's project the biggest boon to state tourism possible. Meantime the centenary of the Civil War, and its various dramatic incidents, will be treated in many a book, pageant and film. In this connection Morrow-Sloane has just published J. C. Furnas' "Road to Harper's Ferry," a sequel to his earlier "Goodbye To Uncle Tom." Furnas considerably debunks the character, motives and mental health of Old Brown, a hero to many Northerners in his time. Furnas also details the "Secret Six" of Boston, prominent men all, who financed the raid, which was badly bungled.

Meanwhile Harper's Ferry itself has been anxious, if somewhat uncertain about method, to put itself forward as a tourist attraction. A town of only 900 has drawn crowds of up to 6,000 on some Sundays. Perhaps $100,000 has been spent here this year, per one estimate.

Community sentiment is not unanimous. Some welcome, some fear "carnival concessions" exploiting history. Ideally a carefully planned tourist development of the Shenandoah Valley would be preferred.

D. D. Kilham, boniface of the Hilltop House, the town's best hostelry, has generated a lot of cultural interest with art shows, summer theatre, Bavarian Alps atmosphere weekends, walking tours (Justice William O. Douglas is a local hiking buff along the old Chesapeake and Ohio Canal), and youth hostel plans. Kilham thinks the centennial-premiered drama about Brown's raid on Harper's Ferry—"The Prophet" by Dr. Wallace Dace of Sweetbriar's Drama Department—may turn into a continuing theatrical property of the region.

Played by non-Equity talent, "The Prophet" has been staged at the local high school by Mrs. Cyrus W. Cavalier to sellout houses. Press coverage (including a Newsweek wood-cut cover story this week) has excited the area. Four-day round of planned events including a mock raid on a replica of the old fort, a precision drill exhibition by the newly formed Sharpsburg Rifles (dressed in uniforms of the period), and other razzle-dazzle should along with the new 20th film, put this sleepy burg back on the map.

Kramer Re 'Blacklist'

Hollywood, Oct. 20.

"Blacklisted" film writers' right to work was defended by Stanley Kramer last week in an interview with Lew Irwin, KABC news commentator.

Producer, appearing to bally his new indie, "On the Beach," stated he will continue to employ such scripters, accused of being Communists, if he wishes, on the grounds it is "basically American . . . that a man has a right to work . . . on his merit irrespective of an association of the past."

Yank Grief From A New Direction: Tunisia Sets 'Code'

Trouble springs up for the American film companies in the most unexpected places. Latest incident comes in Tunisia where the government has introduced a new film code embodying special taxes on exhibition and distribution.

Purpose is to encourage and support the native film industry. Most of the Yank outfits don't have their own offices in Tunisia, but service the territory out of Paris.

The Tunisians had a success at the Cannes film festival last summer and now feel that they've got the potential for more production. Tunisia isn't a big market. If the taxes prove high, it's perfectly possible that the American companies will withdraw their product from that market.

Cary Grant's Scheduling; More Universals, And Maybe With Bergman

Hollywood, Oct. 20.

Cary Grant's connection with Universal, which began with "Operation Petticoat," will continue with "Grass Is Greener." A third feature, for 1961, is already under negotiation. Universal's staff producer Robert Arthur is assisting Grant in efforts to tie up a story, title a secret, which star likes. If closing, U will then assign the screenplay to Grant's pleasing.

Grant will star with Deborah Kerr in "Grass," to be shot in England. He then hopes, while overseas, to follow immediately on an original story which would re-unite him with Ingrid Bergman. Both films would be under Granstan Productions banner, in which Grant is financially interested along with Stanley Donen.

The original is by Harry Kurnitz and no release deal has been arranged yet, though Universal is a strong possibility.

TRAVEL AGENT ANGLES FOR LAZARUS SPIEL

Paul N. Lazarus Jr., Columbia v.p., was in Havana early this week to address a convention of the American Society of Travel Agents. There's a picture angle, of course.

Col has a cooperative promotion going on with ASTA, the theme being "see the picture . . . see the country." The picture in this instance is Col's "Our Man in Havana." Also participating in the conclave is Maureen O'Hara, one of the film's stars, who, incidentally, speaks Spanish, and Col p.r. reps.

Miss O'Hara is due in the Cuban capital Friday (23) and is scheduled to host a luncheon for Premier Fidel Castro and is to be guest of honor at a formal ball closing the convention.

Col states ASTA has 2,500 delegates at the meeting and all of them are being recruited as press agents for the feature. At least, that's the mighty aim, and by way of following through the film company is supplying each one of them with promotional kits tieing in local engagements of "Our Man" with the advantages of travel.

Topic of the Lazarus talk: "The Screen Is a Travel Agent."

N. Y. to L. A.

Mark Goodson
Joshua Logan
Mickey Scopp
Bill Todman

Jim Velde Musters Sales & Ad-Pub Men for Marcus

Film company sales managers and ad-pub directors have been called to a meeting today (Wed.) at United Artists by James Velde, latter outfit's domestic sales head, to take up the proposed national adoption of the so-called Marcus plan for institutional promotion on an individual exchange-area basis. That Velde should host such a meeting, rather than the Motion Picture Assn. of America, is a curious twist suspected by some execs as meaning the UA man already is sold on the Marcus idea and is out to help promote it.

The program, as originated with Ben Marcus at his own theatres in Wisconsin, calls for institutional messages through radio and press along with mentions of specific pictures and theatres. It would be carried on locally.

This, of course, will mean at least partial bankrolling by the distribs. And at least a couple of them indicate that Marcus, who will address the session today, hasn't pre-sold them completely on the idea.

One possible objection is that the companies might be putting up extra money in flat-rental territories. They'd only get the same rentals on their pictures while at the same time ante-ing up additional coin for the bally.

Further, there's some explanation required on how the companies can be assured of plugs for their respective pictures at the right time. Something similar obtains with exhibitors. Latter might be contributing to an institutional fund in his area only to find his rival has booked the pictures getting the promotional play.

This is not meant to say that the Marcus idea is in line for rejection. But there likely will be lots of question-and-answer activity if it's to be approved.

Next step for Marcus is to present his program at the meeting of the Council of Motion Picture Organizations in New York tomorrow (Thurs.).

L. A. to N. Y.

Samuel Bischoff
Jean Darling Bowen
Jerry Bresler
Dave Cavanaugh
Esme Chandler
Rosemary Clooney
Dave Diamond
Joe Eckhouse
Eva Gabor
Greer Garson
Mitzi Gaynor
David Gerber
L. Wolfe Gilbert
Edward Everett Horton
Arthur Kramer
Irving P. Lazar
Paul N. Lazarus Jr.
James Mason
Roddy McDowall
Denis McMullen
Sal Mineo
David Niven
Helen Noga
Michael Sean O'Shea
Alan Pakula
Marisa Pavan
Milton Pickman
Hubbell Robinson Jr.
Richard Rush
Don Sharpe
Morton Spring
Thomas D. Tannenbaum
Henry Tobias
Bob Wells
Betty White
Teresa Wright
Al Zimbalist

U. S. to Europe

Sir Bronson Albery
Hugh Beaumont
Carlton Cole
Jack Hawkins
Albert Jaeger
Emile Littler
Rosalind Paige
Arthur Pincus
William L. Snyder
Art Treffeisen
Claire Trevor

Europe to U. S.

Barbara Bel Geddes
James Carreras
John Davis
Frank M. Folsom
Sir Robert Mansergh
Vera Miles
Wolfgang Schneiderhan
Irmgard Seefried

B.O. PUTS HALO ON MUHL

Nobody Expects to Be Louis B. Mayer

Survival Strenuosities Have Altered All That—Today's Favorable Developments

Is there ever to be again one giant among the film studios, one whose supremacy over all its rivals is openly recognized by the latter?

This is the top-banana role so long held by Loew's-Metro, with Louis B. Mayer controlling an army of talent on the Coast and, in the east, with Nicholas M. Schenck being the dominant voice among film company presidents. Loew's was the bellwether and was so acknowledged both within the trade and by the knowledgable and influential Wall Streeters.

An official at one company said this week, "actually we're fighting for survival, all of us, and doing things that make us look like we're trying to occupy the top rung." He added he thinks the time has passed when one company will be standout for any prolonged time because of the unpredictable nature of the business and the "reliance on luck."

But on the other hand there are these factors: Jack L. Warner states that WB in its most recent fiscal year will show earnings exceeding the profits of any of its competitors; an exec at Columbia puffed that the Col upcoming lineup of product is "equal to anybody's"; Paramount is supposed to be going after the big properties with rare aggressiveness, although the results of the new policy haven't been too evident as yet; 20th-Fox clearly is anxious to make up for fiscal setbacks of the recent past.

Could be that Loew's, under Joseph R. Vogel, is headed for its old status, what with its remarkable recovery to the point that every branch of the corporation is in the healthy black.

United Artists under the Arthur B. Krim-Robert S. Benjamin regime could well lay claim to having revolutionized the industry what with its development of tieups with independent producers in highly successful and much copied fashion.

But in these days of changing patterns of the blockbuster that is and the big one that failed of the shifting allegiances of the important indies from one studio to another, there hardly can be any pinpointing of one outfit as the undisputed long-haul leader.

Not like the old days under Schenck, Mayer, et al.

Columbia Overhead Charges Reduced

Columbia appears to have solved its studio overhead problem. Financial statement issued this week for the fiscal year ended June 27, 1959, excludes any kind of special write-off of studio costs which couldn't be allocated to production.

This is in contrast to the 1958 fiscal year when $3,837,000 was charged to studio costs. This was the year ended June 28, 1958, which was before the Abe Schneider-Sam Briskin regime. It was, too, the time when the studio activity was in low gear; there weren't enough pictures in work on the lot to meet the studio operating nut on a charge-per-picture basis. Also helping to absorb studio overhead is Columbia's growing subsid Screen Gems telefilm operation.

In marked contrast to this, Col is now charging only 22½% of a feature's budget to overheed, cut down from 25%.

Col's finances have improved but a contributing factor was the sale in the last year of laboratory facilities. This brought a profit of $2,597,000. The net profit for the new 52-week period was $151,000, obviously meaning a loss in earnings from operations.

Vice-Versa Dolls

Boston, Oct. 20.

David Kaplan, manager of the intown Trans-Lux, is currently playing the William Mishkin French import, "Vice Dolls." Lobby and front displays carry the original monicker.

Boston papers read "Smart Dolls."

Further Swaps With Reds Loom

Washington, Oct. 20.

New cultural exchange agreement between the U.S. and Russia authorizing even more swapping is expected to be signed "within a few weeks," State Dept. sources disclosed. New agreement will likely be of two-year duration, like the present one which expires next Jan. 28.

Negotiations, led by William S. B. Lacy, special assistant to the Secretary of State for East-West Exchange, for this Government and by Soviet Embassy officials for theirs, have been underway for some time.

The agreement is expected to sanction a further film exchange agreement which would have to be negotiated on its own merits later. Turner Shelton, USIA motion pictures chief, is taking part in the discussion of language authorizing a later feature film deal.

State Dept. has a new assistant to the Secretary of State for cultural relations, with Robert H. Thayer holding the job.

But he's not involved in the cultural exchange agreement because any exchange of persons between the U.S. and Communist nations falls under Lacy's jurisdiction. Thayer is the Government man for culture in any other part of the world.

Both the U.S. and USSR reps in on the talks are reported to favor expansion of the exchange of cultural artists during the two years ahead. Both Governments figure they've gained in the talent trade.

IMPORTERS MEET MPAA; MAYER AS SPOKESMAN

Newly organized Independent Film Importers and Distributors Assn., in which virtually all of the foreign film distributors are represented, held its first meeting with the Motion Picture Assn. of America in N.Y. yesterday (Tues.) Michael Mayer, executive secretary for the indies, was the spokesman.

Among the matters discussed was the question of lower Code seal rates for subtitled imports. Censorship also was on the agenda.

SUMMER PLAYER'S FINALE

Girl Dies, Lover Held—She Was In 'Alamo' Cast

Brackettville, Tex., Oct. 20.

LeJean Ethridge, about 26, who used the professional name of LaJean Guye, was killed with a hunting knife early last Sunday. Authorities charged her lover, Harvey Smith, an actor, with murder. Both were members of a summer theatre group, the Names-Townsend Players, hired as extras for the motion picture, "The Alamo" being produced here by John Wayne.

An argument arose because Miss Ethridge was moving from the house she was occupying with Smith and four other men. She was being given an expanded role and upped salary in the film.

Wayne was at the hearings of Smith being held here but totally shielded from press.

Smith has since said he blacked out and cannot remember killing

FLEXIBLE DEALS MARK NEWER U

By HY HOLLINGER

Hollywood, Oct. 20.

A program of 15 to 18 pictures for fiscal year starting next month is planned by Universal, according to Edward L. Muhl, vice president in charge of production. "They are scheduled pictures," production chief said yesterday (Monday). "I think they can go. Of course, there can be dropouts and substitutions."

With "Pillow Talk," Doris Day-Rock Hudson starrer which is showing considerable promise in early dates, Muhl's status in Hollywood hierachy is definitely enhanced although film was made in association with Miss Day's own Arwin Productions. Muhl is listed in credits as "executive in charge of production." This is designation he will receive in all upcoming Universal entries whether picture is studio-made or produced in association with independent company.

Muhl tends to dismiss his new identification with a modesty that is perhaps unique for film colony. However, it does point up increasing reliance prexy Milton R. Rackmil is placing on Muhl in matter of making production decisions, particularly in greenlighting new projects, acquiring new properties, and authorizing preparation of screenplays.

His Philosophy

"I am not seeking any status," Muhl declared, when queried. "You make whatever contribution you can with whatever picture you are associated with. The extent of contribution varies. Sometimes it's great. Other times it's less." Muhl's new position in echelon represents a culmination of 32 years with company as a production executive who has weathered several regimes.

Company's new production program, Muhl disclosed, will be launched in November with "Portrait In Black" starring Lana Turner, thus ending current inactivity on U's own side of valley lot. Although 15 to 18 pictures is the company's current goal, Muhl said the total could go higher if deals presently in negotiation jell satisfactorily.

New policy, launched after bottom fell out of so-called "budget" pictures with which studio had long been identified, was compared with that of "service organization" by the production chief. "We offer complete basic studio facilities, production knowhow, and front office planning," he stated.

However, he emphasized the company has no intention "to sell independence" of indie filmmakers "Everybody has a different way of working."

Despite recent streamlining of the U operation, Muhl stressed that company was no less effective in sale and distribution of its product. He pointed to the "recognized achievement" on "Imitation of Life," company's big comeback hit, and "This Earth Is Mine,"

(Continued on page 23)

Film Vet New Head of French Govt. Cinema Centre; Flaud to New Post

Paris, Oct. 20.

Michel Foure-Cormeray was named successor to Jacques Flaud as head of the governmental Centre Du Cinema Friday (16). Foure-Cormeray took office immediately while Flaud was named an honorary director. Latter probably will go into a ministerial post.

Foure-Cormeray was the first man to head a governmental film office which was in 1945. This became the CDC in 1947, and he became director of it until 1952 when replaced by Flaud. Foure-Cormeray was on the accounting commission which recently gave a severe report on the overspending of various national film bodies. So it seems likely that there may be some tightening of departmental workings but the CDC looks here to stay.

Minister of Information Roger Frey, who announced the changes, said it was done in keeping with Minister of Culture Andre Malraux's desires to put governmental film supervision on an eventual ministerial basis.

Thus, the CDC probably still will have the top pictures' administrative powers such as controlling the eventual withdrawal of film aid plus overseeing prestige handouts and foreign accords. Foure-Cormeray was instrumental in creating the first foreign film quota setup here. American distribs are not sure what his attitude will be on finishing up the French-U. S. Film Accords, which lapsed last July, have not been re-signed yet.

Most industryites and Yanks feel that Flaud did a good job in protecting the French industry and was instrumental in giving France a boost in local and foreign importance via international film fest and better biz.

Under the new governmental film regime, the French industry is expecting some austerity on spending for film fests, foreign hypo and distrib penetration abroad. However, it is felt that the industry will be carefully protected, with aid being harmlessly cut down and replaced by credit backing in eight years. Foure-Cormeray, who signed the first coproduction accord with Italy, is expected to keep widening a sage coproduction policy.

MPEA Ponders Change

Learning that Jacques Flaud had been replaced by Michel Fourre-Cormeray as director of France's Centre National de la Cinematografie, the Motion Picture Export Assn. this week was trying to dope out what effects this change might have on pending negotiations for a new Franco-American film pact.

One of the concerns is that, with film affairs in France obviously gyrating more directly into the actual Government orbit, the tendency may be to become much tougher with the Yanks.

On the other hand, Flaud, while pleasant and thoroughly knowledgeable on industry affairs, was no picnic to deal with either, and was considered by many to be anti-Yank in his sentiments. It remains to be seen whether the Malraux Ministry will adopt an even more chauvinistic attitude.

Strip-To-Art Switch

Denver, Oct. 20.

The former Welton theatre, grind downtown burlesk-film house, is undergoing extensive remodeling and will reopen soon as The Town, offering art films exclusively.

The change of policy will put at least three local exhibs in the bidding race for the longhair stuff, the Vogue and Esquire being already in the market.

Team Play Marks New Columbia

Sam Briskin, Columbia's studio v.p., has been in New York the past week for a series of homeoffice meetings of the type that mirrors the nature of the company modus operandi in terms of picture product.

Unlike the Col of past when late president Harry Cohn ran the Coast lot in virtually one-man-boss fashion (and profitably for many years) the Briskin operation is far from being so unilateral.

Production decisions are in the hands of a committee, comprised of Briskin, president Abe Schneider, exec v.p. Abe Montague, 1st v.p.-treasurer Leo Jaffe, domestic sales chief Rube Jackter, v.p. Paul N. Lazarus Jr. and Lacy W. Kastner, president of Col International.

This is the group that calls the turns as picture projects are submitted, including those from Mike Frankovich on the Continent and Mike Bergher in Japan. They consider the budget of each property along with the cast. Would it, for example, be advisable to hire a star such as Elizabeth Taylor at $1,000,000? What are the chances of any given project's payoff, and at what price? Which pictures should roll and on what kind of schedule in the light of market conditions?

The committee, behind closed doors, decides. And Briskin, as he will be doing shortly, returns to the Coast to get the approved properties in work.

39 WEEKS OF REPUBLIC RINGS HOME $675,678

Republic had a net profit of $675,678 for the 39 weeks ended July 25, Victor M. Carter, president, informed stockholders this week. Net for the similar period in 1958 was $1,296,065.

Carter said the company, since he took over last July 29, has effected numerous economies and the results of these should be reflected in the fourth quarter.

Madrid's Hollywood-Style Talent Agent Goes Into Packaging

Madrid, Oct. 20.

Yank talent rep Niels Larsen has sold back to the John Mather Organization his 50% agency interest and will go it alone as a film packager and rep for producers, directors and screenwriters only.

Larsen made a mark here cornering all available English-speaking acting talent into the first Hollywood-type agency seen in these parts. Clients include Anthony Vilar, Fernando Rey, Gustavo Rojo (for Spain), Jose Nieto, Susana Canales, Julio Pena and many feature players.

First project packaged by Larsen is set for a November start. Provisionally titled "Evil Sunday," it will star Richard Basehart, Eva Bartok, Gustavo Rojo and Fernando Rey. Jack Sher is slated to direct.

Weltner Due In Gotham

George Weltner, Paramount global distribution v.p., is due back at his homeoffice base the end of the month.

He's been covering Europe since Oct. 1, huddling with Par personnel and scouting new production-distribution deals.

Nizer Spearheads Youngstein Fete

Industry attorney Louis Nizer will serve as general chairman for the Health for Peace tribute which will honor United Artists v.p. Max E. Youngstein at a Hotel Biltmore, N.Y., luncheon on Dec. 14.

Affair will be sponsored by the Children's Research Institute and Hospital in Denver. Proceeds from the dinner will go to the Children's Asthma Research Institute which Youngstein helped found.

The Jayhawkers
(VISTAVISION; COLOR)

Big, but unexciting, period western. Mild b.o. indicated.

Hollywood, Oct. 16.

Paramount release of Norman Panama-Melvin Frank production. Stars Jeff Chandler, Fess Parker, Nicole Maurey; features Henry Silva. Directed by Melvin Frank. Screenplay, Frank, Joseph Petracca, Frank Fenton, A. I. Bezzerides; camera (technicolor), Loyal Griggs; music, Jerome Moross; editor, Everett Douglas. Previewed at the studio, Oct. 8, '59. Running time, 100 MINS.

Darcy	Jeff Chandler
Cain	Fess Parker
Jeanne	Nicole Maurey
Jordan	Henry Silva
Governor Clayton	Herbert Rudley
Evans	Frank DeKova
China	Don Megowan
Jake	Leo Gordon
Martha	Shari Lee Bernath
Paul	Jimmy Carter

"The Jayhawkers" is a big, colorful, expensive but essentially empty period western. Having taken an intriguing and little explored subject to deal with, the Norman Panama-Melvin Frank production then neglects to make much of its novelty value, settling instead for a conventional narrative of love and revenge. There is considerable smoke but very little fire in the Paramount release. Commercial prospects look mild.

The screenplay, by Frank, Joseph Petracca, Frank Fenton and A. I. Bezzerides, is named for the bands of raiders—originally honestly anti-slavery in conviction—who operated in Kansas territory prior to the Civil War and before admission of Kansas to the Union (per John Brown). The slavery issue and the bitterness it then engendered is never made clear, although there are glancing references. Story develops instead into a personal narrative about a would-be Napoleon of the plains, Jeff Chandler, who is using the Jayhawker movement to enthrone himself in his own private empire. He is opposed, purely on personal grounds, by Fess Parker. Chandler was responsible for the downfall and death of Parker's wife while Parker was in jail. Things are resolved when Parker sees the danger of Chandler's ambitions, knocks off Chandler and finds a new romance with Nicole Maurey, a widowed Frenchwoman.

As producers, Panama and Frank have endowed their film with handsome pictorial values, and Frank has directed with perception and an awareness of pace within the constricted frame. Theme got lost somewhere along the way, possibly in all those writing credits. As the presentation now stands, there just isn't any particular point to it, and there isn't enough depth to the main characters.

Jeff Chandler creates a certain amount of dynamic interest as the Jayhawker chieftain, although his pretensions to power are empty without the background to give them substance. Fess Parker has some nice moments, particularly one in which (with homespun accent) he attempts to teach Miss Maurey's French-speaking "English." He conjugates "a-going" for them, "I'm a-goin', you're a-goin'," etc. Miss Maurey is attractive and others who figure prominently include Henry Silva, Leo Gordon and the youngsters, Shari Lee Bernath and Jimmy Carter.

Loyal Griggs' Technicolor photography in VistaVision is rich and gets a great deal of mileage out of Paramount's western street. The interiors are particularly striking, thanks to art directors Hal Pereira and Roland Anderson. Everett Douglas' editing is able, and Jerome Moross' score achieves a restless rhythm that is helpful.

Powe.

Tarzan, the Ape Man

Lots of adventure to exploit.

Hollywood, Oct. 13.

Metro release of an Al Zimbalist production. Stars Denny Miller, Cesare Danova, Joanna Barnes, Robert Douglas. Directed by Joseph Newman; screenplay, Robert Hill, based on characters created by Edgar Rice Burroughs; camera, Paul C. Vogel; music, Shorty Rogers; editor, Gene Ruggiero. Previewed at the studio, Oct. 13, '59. Running time, 82 MINS.

Tarzan	Denny Miller
Holt	Cesare Danova
Jane Parker	Joanna Barnes
Col. Parker	Robert Douglas
Riano	Thomas Yangha

Metro has remade its 1932 Johnny Weissmuller - Maureen O'Sullivan starrer, "Tarzan, the Ape Man" with the knowledge that Tarzan's jungle exploits continue to stir boxoffice action from one side of the globe to the other. The story is even more implausible than it was 27 years ago, but the Technicolor feature sprouts end-on end thrills, and a sales push that highlights these thrills should swing the film into profits.

In recent years Tarzan has encountered everything from Amazons and slave girls to mermaids and she-devils, but never has he met anything quite like Jane. In "Tarzan, the Ape Man" he meets her, falls in love with her, wins her love and ultimately takes her as his wife. It's quite a feat considering he's unable to mutter even, "Me Tarzan!"

To be sure, there will be snickers when Jane, the rapacious but gentle Englishwoman, gives up the riches of ivory to spend her life in a paradise of crocodiles. And Tarzan's yell has by this time become satire. But producer Al Zimbalist has made sure the adventure along the way is furious enough and the dangers overpowering enough to result in an entertaining, fast-moving film.

Denny Miller has his first to-do with the Tarzan character and is able to get by without revealing whether or not he is as strong as an actor as he is a tree-swinger. He's a good-looking, well-built youngster who at least is capable of seeming alternately happy and sad, but his thesping prowess remains obscure. Joanna Barnes makes a fetching Jane, proving herself to be a better actress than this part demands. Cesare Danova is fine as a rather ruthless fortune seeker, and Robert Douglas is very good as Jane's father. Also good is Thomas Yangha as a giant Watusi.

The Robert Hill screenplay, based on Edgar Rice Burrough's characters, gives free rein to the jungle and its inhabitants. Its weakness is in allowing insufficient time for Jane to get to know Tarzan before giving her all to him. Joseph Newman's direction is excellent, sustaining interest even in exposition, and his handling of two chimps and an elephant is exceptional.

Viewers either will feel cheated by the film's production values or be amazed at the resourcefulness of its producer. Zimbalist apparently has garnered his jungle footage from a myriad of sources. He has some fine original color footage, photographed with excellence by Paul C. Vogel, and he has made good use of other tinted animal film. Not quite so effective, however, are black-and-white cut-ins from previous jungle films, and one underwater fight looks suspiciously like another Tarzan, perhaps Weissmuller himself. Most of the special effects by Lee LeBlanc and Robert R. Hoag are well done. Editor Gene Ruggiero skillfully maintained movement in a film gleaned from so many sources. Art directors Hans Peters and Malcolm Brown created interesting looking jungles. Franklin Milton's sound is most competent.

The musical score was composed and conducted by contemporary artist Shorty Rogers. His sound is a whole lot more modern than the film's period, but the interest overcomes the anachronism. *Ron.*

Das Schoene Abenteuer
(The Beautiful Adventure)
(GERMAN-COLOR)

Berlin, Oct. 13.

Constantin release of Georg Witt production. Stars Liselotte Pulver and Robert Graf. Directed by Kurt Hoffman. Screenplay, Heinz Pauck, and Guenter Neumann, after a novel by Antonia Ridge; camera (Agfacolor), Guenter Anders; music, Franz Grothe; editing, Hilwa von Boro. At Zoo Palast, Berlin. Running time, 102 MINS.

Dorothee Durand	Liselotte Pulver
Marius Bridot	Robert Graf
Pierre Bridot	Oliver Grimm
Francoise	Bruni Loebel
Catherine	Eva-Maria Meineke

A nice, harmlessly entertaining film which, however, disappoints inasmuch as it's been made by Kurt Hoffman. One expected more of the creator of "Wunderkinder" and some other above-average German pix.

The director's light hand is obvious in several scenes, particularly in details, yet the whole film lacks pace and originality. Moreover, the locality in which this "beautiful adventure" occurs, the Provence in Southern France, is remarkably un-French. Commercially, the Liselotte Pulver name and that of the director will create interest, yet it is doubtful whether the boxoffice returns will be satisfying.

The plot is as thin as the various gags this film has to offer. It concerns an English school teacher of partly French descent who travels to Southern France to search for her relatives she hasn't heard from in years. She not only finds them, but also a husband.

Miss Pulver is at home in her role of the teacher while Robert Graf, owner of a little hotel, is refreshingly natural as the man of her life.

Technical credits are fine. There are a number of beautiful outdoor shots. Another asset is Franz Grothe's score. *Hans.*

Libel
(BRITISH—METROSCOPE)

Stylish and compelling courtroom drama, with stellar value, excellent supporting performances and glossy settings. Worthwhile booking for most houses.

London, Oct. 20.

Metro release of an Anatole De Grunwald production. Stars Dirk Bogarde, Olivia de Havilland; features Paul Massie, Wilfrid Hyde White, Robert Morley. Directed by Anthony Asquith. Screenplay by Anatole De Grunwald and Karl Tunberg from Edward Wooll's play; camera, Robert Krasker; editor, Frank Clarke; music, Benjamin Frankel. Previewed at Metro Private Theatre, London. Running time, 100 MINS.

Sir Mark Loddon, Frank Welney, Number Fifteen	Dirk Bogarde
Lady Loddon	Olivia de Havilland
Jeffrey Buckenham	Paul Massie
Sir Wilfred	Robert Morley
Foxley	Wilfrid Hyde White
Gerald Loddon	Anthony Dawson
Judge	Richard Wattis
Himself	Richard Dimbleby
Dr. Schrott	Martin Miller
Maisie	Millicent Martin
Guide	Bill Shine
Admiral Loddon	Ivan Samson
Michael Loddon	Sebastian Saville
Butler	Richard Pearson
First Photographer	Robert Shaw
Second Photog.	Geoffrey Bayldon
Maddox	Gordon Stern
Car Salesman	Arthur Howard
Miss Sykes	Joyce Carey
Mrs. Squires	Josephine Middleton
Fitch	Kenneth Griffith
Barmaid	Barbara Archer
Man at Bar	Anthony Doonan
Girl in Street	Vanda Hudson

Courtroom dramas are usually fairly good value as screen entertainment, and "Libel" stands up among the best. Based on a 25-year-old play, it has been turned into a stylish and holding film by Anatole De Grunwald which seems likely to be a winner. With Dirk Bogarde and Olivia De Havilland heading a cast composed of some of the slickest performers in British pictures, this is a worthwhile booking for all but the most moronic patrons. Its pace is fairly leisurely but flashbacks help to relieve any possible tedium from the inevitable static play in the courtroom. Interest is well sustained, partly as a result of Anthony Asquith's sensitive direction and good, polished acting plus a literate screenplay dreamed up from the central idea.

This idea is simple enough. Is Sir Mark Loddon (Dirk Bogarde), owner of one of the stately homes of England, really Loddon or an unscrupulous imposter, as alleged by a wartime comrade? A certain amount of coincidence and occasional implausibility crop up, but the film achieves excellently its object of keeping the audience undecided as to Loddon's guilt or innocence.

The libel case is sparked off when a young Canadian airman sees a tv program introducing Loddon. He is convinced that he is really Frank Welney, a small part actor. The three were in prison camp together and he is confident that Loddon was killed during a prison break. The fact that Loddon and Welney bore a striking likeness to each other adds to his conviction that Welney has pulled off a con trick, and taken the dead Loddon's place. He exposes the alleged phoney in a newspaper and Loddon is persuaded by his wife to sue. The accused's faulty memory and other damning evidence is brought out in evidence but, skillfully, suspicion switches to and fro, with the audience kept in a state of indecision.

Bogarde carries much of the onus in this film since he plays both Loddon (during the war and at the time of the trial) and Welney. He also makes a third appearance during the slick climax. Bogarde does a standout job, suggesting the difference in the two characters remarkably well with the aid of only a slight difference in hair style. Bogarde handles the varying moods of the two characters subtlely. In this, he contributes one of the best performances he ever has pulled off. Paul Massie gives a likeable, though somewhat even-key performance as the young man whose suspicions trigger the drama. Olivia de Havilland, as Bogarde's wife, has two or three very good scenes which she handles well. But, in the courtroom scenes, she has little to do but react to the proceedings, and Miss de Havilland is fine in this tricky chore.

Light relief is mainly provided by the cut and thrust exchanges of the two leading counsel. Robert Morley is for Bogarde and Wilfrid Hyde White leads the defense. These parts are written with wit and this sound casting does much for the trial sequences.

Richard Wattis, subduing his usual slightly fatuous style, is an offbeat but successful choice for the judge. Other effective minor roles are given okay treatment by Anthony Dawson, Millicent Martin, Martin Miller and Bill Shine. One quarrel, however, with director Asquith. His Fleet Street photographers are the usual ill-mannered caricatures, and it is a pity that more authenticity was not introduced in their roles.

Robert Krasker has done some fine lensing. Because much of the off-court scenes were actually shot at Woburn Abbey, stately home of the Duke of Bedford, the production is given much budget-value. "Libel" is a firstclass combination of writing, direction and acting, despite some occasionally far-fetched tricks. *Rich.*

The Navy Lark
(BRITISH-C'SCOPE)

Easygoing farce with predictable, but useful, yocks. Based on a BBC radio series, it should provide plenty of fun for all but eggheads.

London, Oct. 13.

20th-Fox release of a Wilcox-Neagle Production. Stars Cecil Parker, Ronald Shiner, Leslie Phillips. Directed by Gordon Parry. Screenplay, Sid Colin and Laurie Wyman, based on BBC Radio Show by Laurie Wyman; camera, Gordon Dines; editor, Basil Warren; music, James Moody and Tommy Reilly. At Carlton, London. Running time, 82 MINS.

Commander Stanton R.N.	Cecil Parker
C.P.O. Banyard	Ronald Shiner
Lieut. Pouter R.N.	Leslie Phillips
Leading Wren Heather	Elvi Hale
Capt. Povey R.N.	Nicholas Phipps
Lieut. Binns, R.N.	Cardew Robinson
Leading Seaman Johnson	Gordon Jackson
Gaston Higgins	Harold Kasket
Fortune Teller	Hattie Jacques
C.N.I.	Reginald Beckwith
Brown	Kenneth Warren
Mabel	Wanda Ventham
Lieut. Bates R.N.	Richard Coleman
Admiral Troutbridge	Llewelwn Rees
Rear Admiral	Clive Morton
Group Captain	Gordon Harris
Fred	Van Boolen
Commander	Gordon Whiting
Naval Commander	Tom Gill
Naval Captain	Walter Hudd

There seems no end to the boxoffice potential of light-hearted, screen farces, based on improbable happenings in the British services. With "The Navy Lark," the senior service gets another brisk, irreverent going-over. Pic is based on a click BBC radio series. Herbert Wilcox has insured golden returns by sticking to a winning formula. He's hired a stock company of accomplished comedy performers and insisted that his writers and director should provide recognizable gag situations and dialog which telegraph predictable upcoming jokes without any subtlety.

The yarn is the oldie about a "forgotten" naval base on an island off the South Coast of Britain. They're having a high old time feathering their nests with illicit smuggling and other rackets. Discipline has gone haywire. The skipper's involved in fishing. His No. 1 yen is a pretty Wren officer's blonde charms.

Suddenly higher authority decides that the minesweeping unit is redundant and from then on chaos breaks out as they scheme to avoid being posted elsewhere. The various shenanigans eventually lead to a "hoax revolution" being fixed with the natives of the island, who demand Home Rule. There's no point in spotlighting the various situations which are trotted out with disarming enthusiasm.

Scriptwriters Sid Colin and Laurie Wyman keep their yarn moving from one improbability to another and only occasionally does the comedy creak. Then director Gordon Parry has the good fortune to have on hand some skilled performers who hold the fort. These include Cecil Parker, a master of the art of bumbling; Nicholas Phipps, as the probing senior officer constantly on the receiving end of indignity; Ronald Shiner, who boisterously can play a wily petty officer in his sleep; Cardew Robinson, extremely good as an over-diligent war correspondent, and Leslie Phillips, as a philandering second officer. Phillips is unluckily forced to carry a shade too much of the obvious corn but he deals with it in smooth, flippant style. Harold Kasket, Richard Coleman, Llewelyn Rees and Gordon Jackson are also on hand to help out with the chuckles.

On the distaff side there are a number of comely femmes who are mostly around to decorate the scene. Elvi Hale, as a Wren-officer who causes the love light in Phillips' eye, has the brightest opportunity and provides another reminder that she is one of Britain's liveliest contenders for femme stardom. Gordon Dines' lensing is, as usual, topnotch.

A minor bleat is the music which is so determinedly based on familiar sea-shanties that it quickly palls. Altogether, an unpretentious but amusing film for those prepared to spend an hour or so in familiar surroundings. *Rich.*

La Valse Du Gorille
(Gorilla's Waltz)
(FRENCH)

Paris, Oct. 20.

Pathe release of Raoul Ploquin-Pathe production. Stars Roger Hanin, Charles Vanel; features Yves Barsacq, Jess Hahn, Michel Thomass, Suzanne Dehelly, Micheline Gary and Ursula Herwig. Directed by Bernard Borderie. Screenplay, Antoine Dominique, Jacques Robert, Borderie from a novel by Dominique; camera, Claude Renoir; editor, Christian Gaudin. At Balzac, Paris. Running time, 105 MINS.

Le Gorille	Roger Hanin
Le Vieux	Charles Vanel
Berthier	Yves Barsacq
Ted	Jess Hahn
Boris	Michel Thomass
Hortense	Suzanne Dehelly
Blonde	Micheline Gary
Luisa	Ursula Herwig

Snappy secret service actioner has French, American and Russian spies battling to get an invention by a West German scientist which is able to lead to the recovery of all space missiles. Main offbeat accent is the emergence of a West German Secret police, who guard this secret avidly, though the inventor wants to give it to NATO. Otherwise this is an above-average actioner with dual and playoff possibilities abroad. It lacks the individual approach and characterization for any arty or specialized foreign chances.

The third in a popular series, the film looks to repeat here. It shows a Herculean French undercover man, The Gorilla, who is always forced back to work when he tries to leave—by a crusty, caustic aging superior. Here the scene is West Germany and all the agents are scrambling for the secret which is finally handed to NATO. The Russian and German undercover people are killed while the Frenchman (super hero), and the American finishing okay but not above trying to knock off the Frenchman when he feels he has been crossed by him.

Direction speeds this along but can not quite sustain interest over the long footage. Fights are well done and the acting is good with a new Gorilla, Roger Hanin, replacing Lino Ventura.

It has good technical and production values. *Mosk.*

Un Eroe Dei Nostri Tempi
(A Hero of Our Times)
(ITALIAN)

Rome, Oct. 13.

Galatea release of a Guiliana Scappino production. Features Marina Berti, Massimo Tonna, Guido Paradisi, Margherita Autuori, Livia Contardi, Marco Radaelli. Directed by Sergio Capogna. Screenplay, Capogna, from a novel by Vasco Pratolini; camera, Domenico Scala; music, Giovanni Fusco. Previewed in Rome. Running time, 130 MINS.

Promising first effort by young writer-director Sergio Capogna, this pic is faithful screen adaptation of the bestseller by Vasco Pratolini. It tells of the shabb postwar heroics of a youngster whose main exploit, later regretted, lies in making an older widow fall for him, robbing her and then leading to her suicide. Extreme slow-paced and repetitious with its sequences, though mood-setting and okay in artistic, this indicates a need for drastic editing at times before a commercial release should be considered.

Acting by Marina Berti and Massimo Tonna, latter a non-pro, is excellent almost throughout, making the story believable. Surrounding cast of unfamiliar faces complete the picture. While some sequences are not quite brought off by director, others show brilliance of concept and dedication which bid well for his future career.

Deliberately grey and drab lensing by Domenico Scala is another major plus in pic while Giovanni Fusco's music captures the mood in his usually expert fashion. Other credits are good. *Hawk.*

Diego Corrientes
(Diego Corrientes)
(SPANISH—COLOR)

Madrid, Oct. 13.

Hispano-Foxfilm release of an Isasi production. Stars Jose Suarez, Marisa de Leza; co-stars Eulalia del Pino, Jesus Colomer, Jose Marco, Milo Quesada, Rafael Bardem. Directed and produced by Antonio Isasi-Isasmendi. Screenplay, Luis Colomeron, Jorge Ilia, A. Isasi-Isasmendi; camera (Eastmancolor), Salvador Garriga; music, Xavier Montsalvatge. At Palacio de la Musica, Madrid. Running time, 104 MINS.

Opening reel exposes a wealth of faithfully lensed countryside and picturesque Andalucian towns but the distinguishing note in this tale of a legendary, golden-hearted outlaw is the amount of time actors spend in the saddle to get movement.

Action palls as director sends a generally below-par cast into a series of time-worn westerns and costumers. Addition of uninspired flamenco folklore, which many producers here consider indispensable

(Continued on page 23)

KILL-THE-PREMIERE CENSORING

Radiation-Themed 'On the Beach' Softened in American Promotion But Telling Europeans Bluntly

Hollywood, Oct. 20.

Americans "will be led by the hand" while Europeans will be bluntly told that Stanley's Kramer's "On the Beach" is a film dealing with the destruction of the human race by atomic radiation following World War III.

Although no attempt will be made to disguise the picture's theme in the domestic publicity and advertising campaign, the soft approach will be employed in the belief that Americans are not quite ready to accept the direct between-the-eyes pitch.

The campaign policy—both domestic and foreign—was established several months ago in New York at a conclave of United Artists' U.S. and foreign pub-ad specialists. At first, consideration was given to following the same approach both in the U.S. and abroad. However, UA's foreign representatives stressed that it would be a mistake to try to circumvent the theme in appealing to foreign audiences who are more attuned to so-called "thinking entertainment" and who seem to be more concerned about atomic warfare than Americans.

In the domestic campaign, efforts will be made to create the impression that "On the Beach" is the single, most fashionable picture to see. Stress is being placed on the following line of ad copy: "If you never see another motion picture, you must see "On the Beach." Kramer contends that the only way to protect the grosses of the film is to make this line stand up by Dec. 17 when the picture opens simultaneously in every important capital city throughout the world.

According to the producer, the idea of employing Nevil Shute's book and the cast—Gregory Peck, Ava Gardner and Fred Astaire—as the principal selling theme was resisted, although these factors will be used as the secondary concept to attract regular film-goers. "The campaign has to go way beyond this area to reach the audience we want to attract," Kramer explained.

As part of the effort to influence the irregular film-goer, a series of screenings are being staged throughout the world for opinion-makers. This approach has already resulted in considerable comment, including editorial mentions in many newspapers. So far UA has remained aloof from the groups who would naturally support the Committee for a Sane Nuclear Policy and similar groups, will be approached when the opinion-maker phase of the campaign is completed.

Despite the controversial nature of the subject matter, Kramer believes that the picture will be accepted for the reason it was made —"a compassion for people." He envisions no conflicts in Government circles, for he feels the film transcends political and social implications.

Kreisler's O'Seas Films; Woog In on 'Paris Affair'; Plans Include Spain

B. B. Kreisler, prez of International Film Associates Corp., has arranged to coproduce "Paris Affair" in France with Robert Woog. Picture is a musical romance and will start shooting in English and French versions next March in Paris.

Kreisler, back from a trip to France and Spain, also arranged to have a series on "Masterpieces" made in Madrid. Aimed at the art houses and tv, the subjects will deal with Goya, Greco, etc. Kreisler also will do a "Continental Highlights" series with Robert Orain in Paris and other cities on the Continent.

Buddy Adler Tribute

Twentieth-Fox's overseas operation has firmed plans for a week-long tribute to 20th production chief Buddy Adler, with the Nov. 8-14 event to take the form of an all-out push for record 20th performance during the seven days.

Company's international and inter-America offices will take part in what has been tagged "Big Story Week" and will focalize their efforts on "The Diary of Anne Frank," "The Blue Angel," "Blue Denim" and "The Man Who Understood Women" plus a strong program of CinemaScope short subjects and a special reissue campaign on Adler's personal productions. Since taking over as 20th exec producer in 1956, Adler personally has produced "Bus Stop," "Anastasia," "A Hatful of Rain," "Heaven Knows, Mr. Allison," "South Pacific" and "Inn of the Sixth Happiness."

The tribute to Adler is "in appreciation of his contribution to 20th Century-Fox and the international motion picture industry."

Writers Guild's 2% Of Those Working, As Tab for Strike

Hollywood, Oct. 20.

A strike fund comprising 2% of the salaries of all working screen writers was voted unanimously by the Writers Guild of America membership meeting last week.

Membership instructed the WGA council to meet within two weeks to invoke the assessment. Timing is due to by-laws calling for a 10-day notice before convocation of a council meeting.

The strike fund will be used for those writers now on strike and in need. It's not anticipated that much money will be disbursed initially.

Meanwhile, no negotiations have been held between the Guild and the struck companies, and none are planned. Idea is that with all domestic and British sources of material cut off, and all services of adaptors terminated as well for foreign source material, the struck companies will run dry of completed properties sometime next spring, and United Artists, which releases for the bulk of the struck producers, will run out of releases a year from now. Meanwhile, the Guild is prepared to sit it out.

In mid-November, however, the Guild starts up negotiations with the major studios in a basic contract involving the same issues. If it scores a breakthrough in that quarter, the indies are expected to follow suit.

Anglo Allied Starts '10 Honeymoons' Film

London, Oct. 20.

Anglo Allied Pictures Ltd., British affiliate of Allied Artists, has started production at New Elstree Studios on the tentatively-titled "Bluebeard's 10 Honeymoons," feature film starring Corinne Calvet and George Sanders. Pic is AA's first British venture since it did "Dark Avenger," with Errol Flynn in 1949.

Based on the story of French multi-murderer Landru, film is a drama produced by Roy Parkinson and directed by W. Lee Wilder.

PENNSY BRAND IS COSTLY POISON

By GENE ARNEEL

The film industry may be about to embark on its most vigorous anti-censorship fight in decades—a fight in which producers and distributors plus theatremen across the country will be allied.

Although the matter hasn't been given prominence on the agenda, proposals for a national campaign against the blue-pencil advocates will be made in New York tomorrow (Thurs.) at a meeting of the exec committee, board and membership of the Council of Motion Picture Organizations. Participants at this session will include reps of all major film production-distribution companies, the national exhib associations, regional associations and just about anybody else who wants to take part.

There's no question but that the trade in large part is plenty worried about censorship. Industryites are more alert to its possible consequences since the days when antagonisms toward the business brought the late Will Hays onto the industry scene. That was some 30 years ago.

Feared particularly is the type of measure enacted into law by the Pennsylvania legislature. While there's uncertainty as to whether it will go into actual operation, the fact is a censorship panel has been legislated into being and this could set off a chain reaction across the nation. (Possibly holding back the effect of the Penny law at this time is the threat of legalistic action against it and the lack of financial appropriation).

The Pennsy idea is to permit pictures to open at a theatre, and then have such pictures yanked if the censor finds it "objectionable." The firstrun exhibitor thus is left without a film. Ditto the sub-runs in line to play it. This distributor loses the campaign money along with potential rentals.

Attorneys in various quarters say such a law is unconstitutional. But vets in the censorship fight game add the unhappy footnote that once a blue-pencil law is on the books, however legalistally shaky, it's plenty tough to have it repealed.

Manning (Tim) Clagett, Motion Picture Assn. of America exec who specializes in censorship matters, will be among those addressing the COMPO conclave.

Formula Insuring Future of British Film Biz Defense Unit Okayed But CEA Asks No Selznick Pix Bookings

London, Oct. 20.

A formula that insures the future of the Film Industry Defense Organization (FIDO) and at the same time ends a possible embarrassment for the American distribs, who feared they may be charged with contravening the anti-trust laws, was agreed at an adjourned board meeting last week. The session had been convened to consider the situation arising out of the David O. Selznick and BBC-TV feature film deal.

When first learned that Selznick had offloaded some 20 personally-owned oldies to the web, the Cinematographic Exhibitors Assn. immediately demanded that FIDO should swing into action and boycott all current and future Selznick product. The case was the first of its kind since FIDO came into operation more than a year ago with the object of stopping further sales of fims to tv.

Immediately, however, the American members of the Kinematograph Renters Society, which is a signatory to the FIDO memorandum of agreement, recognized there was a danger that boycott action would conflict with the U.S. antitrust laws.

CEA, FIDO Handle Situation

The first FIDO board meeting to consider the Selznick situation was adjourned until Oct. 7 so that further thought could be given to the problems involved. On that day, two vital decisions were taken:

(1) The CEA executive council met in the morning and recommended all its members "not to book any film or films in which Mr. Selznick is concerned."

(2) The FIDO board met in the afternoon and recommended to the five trade associations the deletion of the sanctions clause in its memorandum of agreement.

In that way, FIDO carries on, still able to collect money out of b.o. receipts and able to buy out producers who have product to offer to tv while the boycott becomes effective via the solo action of the exhibitors.

The CEA warned it would continue to take action when feature films were made available to tv. The resolution reads: The CEA, believing that expeditious and firm action on the part of exhibitors is called for as a result of David Selznick making available to television in the United Kingdom cinema films under his control, and considering that such situation comes within the ambit of the Llandudno resolution, which still remains in force and effect, recommends all members not to book any film or films in which Mr. Selznick is concerned.

In 1952, long before FIDO was thought of, the CEA annual conference meeting in Llandudno adopted a resolution threatening to boycott any producer who sold theatrical films to tv. This is the first occation in which the resolution has been put into effect.

Apart from "Farewell to Arms," which is still current, it is understood there are two or three other Selznick pix still being released in the United Kingdom. "Gone With the Wind" is not affected by the boycott as the rights are entirely owned by Metro.

Belafonte Raps 'Porgy'; States Own Premises For Negro on Screen

Detroit, Oct. 20.

Harry Belafonte, in Detroit to bally "Odds Against Tomorrow" (UA), said he intends through his Harbel company to produce films which will present the Negro as individuals, not as "the stereotype" they are still in the minds of some film producers.

In discussing "Porgy and Bess,"

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Need More 'Pioneers'

Ned E. Depinet, president of the Motion Picture Pioneers, is urging members to seek out new recruits for the organization.

His one-man drive ties in with the upcoming testimonial for Steve Broidy, president of Allied Artist. Latter is to be honored as Pioneer of the Year at a Nov. 23 dinner at New York's Waldorf-Astoria Hotel.

Fighting Femmes Fired Off Chi's Censor Board

Chicago, Oct. 20.

Two members of the six-woman Police Censor Board were dismissed last week, the upshot of recent internal ruckusing which came to light when one femme accused the other of tossing a dictionary at her.

Bounced are Mrs. Honey Fischman and Mrs. Josephine O'Halleren, both widows of former Chicago alderman. Sgt. Vincent Nolan, who heads the board, said "discord has existed for some time," and explained, "The ladies lack compatible temperament and bear personal animosity toward each other." Police Comr. Timothy O'Connor said he will fill their $4,380 a year jobs shortly.

While Mrs. O'Halleren has kept silent through it all, Mrs. Fischman, the panel's most publicized member, said she plans to sue the city for reinstatement. Dissension on the board broke open when she charged Mrs. O'Halleren hurled a dictionary at her to climax a heated quarrel over the screening of "Three Strange Loves," Janus import. She wasn't hit, although at that point Sgt. Nolan figured it wise to escort her from the room.

Picture had been previously rejected, and Mrs. Fischman claimed

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National Boxoffice Survey

Biz Improves; 'Pillow' New Champ, 'FBI' 2d, 'Porgy' 3d, 'For Me' 4th, 'Best' 5th, 'Fisherman' 6th

Combination of first fall weather and new, stronger product is giving first-run trade a healthy lift in many key cities covered by VARIETY this session. Only in a few keys did biz fail to pick up.

"Pillow Talk" (U), which was second last stanza, is new champ, nosing out "FBI Story" (WB) by a small margin. "FBI," which was in first place last week, is finishing second.

"Porgy and Bess" (Col) is taking third position, highest it has been recently. "But Not For Me" (Par) is winding up fourth. It had been higher. "Best of Everything" (20th), comparatively new this round, will capture fifth place.

"Big Fisherman" (BV), which has had a sparsity of playdates until now, is finishing in sixth spot. "South Seas Adventure" (Cinerama) will be seventh.

"It Started With Kiss" (M-G) is winding in eighth place. "Wonderful Country" (UA) is landing ninth money. "Came To Cordura" (Col), which opens this week at N.Y. Criterion, is finishing 10th.

"For First Time" (M-G) is winding up 11th while "Five Gates To Hell" (UA) rounds out the Top 12 list.

"Wild Strawberries" (Janus), "Anatomy of Murder" (Col) and "Room At Top" (Cont) are the runner-up pictures.

"Big Circus" (Par), a newcomer, shapes lusty in Cincy. "Inside the Mafia" (UA) looks okay in Detroit. "Career" (Par), also new, looms big in Boston and nice in N.Y. at the State.

"Jayhawkers" (Par), another newie, slow in Providence, looks dull in Frisco. "Odds Against Tomorrow" (UA), light in N.Y., looks fairly good in Chi. "Libel" (M-G), trim in Chi, looks lean in L.A. and fair in Indianapolis.

"Sign of Gladiator" (AI), okay in Louisville, looks mild in K.C. and good in Minneapolis. "Man Who Understood Women" (20th), fair in Cincy, is very lightweight in N.Y.

"Tingler" (Col), good in Philly, is fair in Washington. "Scapegoat" is nice to mild in several keys this round.

"North by Northwest" (M-G), long high in VARIETY standings, shapes fine in Toronto, brisk in Omaha and okay in Baltimore. "Tamango" (Roach), big in Boston, looks smash in Toronto.

"Saphire" (U), big in Boston, looms bright in L.A. and good in Chi. "Windjammer" (NT) is big in Cincy.

(*Complete Boxoffice Reports on Pages 8-9*).

'Kiss' Sweet $15,000, Det.; 'Mafia' 18G; 'Pillow' Powerful 25G, FBI" 17G, 2d

Detroit, Oct. 20.

Another good week is in prospect for downtown deluxers. "It Started With Kiss" looks sweet at the Adams. "Five Gates to Hell" is fine at Broadway-Capital. "Inside Mafia" shapes good at the Fox.

Meanwhile, "Pillow Talk" stays wham in second session at the Michigan. "FBI Story" is big in second round at the Palms. "But Not for Me" looks sturdy in third week at the Madison. "South Seas Adventure" continues smoothly into 55th week at Music Hall.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49)—"Inside Mafia" (UA) and "Lady of Vengeance" (UA). Good $18,000 or near. Last week, "Man Who Understood Women" (20th) and "T-Bird Gang" (Indie), $12,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Pillow Talk" (U) and "Casting Long Shadow" (UA) (2d wk). Wham $25,000. Last week, $29,000.

Palms (UD) (2,296; $1.25-$1.49)—"FBI Story" (WB) and "Hound of Baskervilles" (UA) (2d wk). Big $17,000. Last week, $19,500.

Madison (UD) (1,900; $1.25-$1.49)—"But Not For Me" (Par) (3d wk). Sturdy $10,000. Last week, $12,500.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Five Gates to Hell" (20th) and "Oregon Trail" (20th). Fine $17,500. Last week, "Sign of Gladiator" (AI) and "Man or Gun" (AA), $15,000 in second week downtown.

Adams (Balaban) (1,700; $1.25-$1.50)—"It Started With a Kiss" (M-G). Sweet $15,000. Last week, "North by Northwest" (M-G) (14th wk), $6,500.

United Artists (UA) (1,667; $1.25-$1.50)—"Diary of Anne Frank" (20th wk) (4th wk). Good $6,500. Last week, $6,700.

Music Hall (Cinerama, Inc.) (1,208; $1.49-$2.65)—"South Seas Adventure" (Cinerama) (55th wk). Great $14,400. Last week, $13,900.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Scapegoat" (M-G) (8th wk). Eighth week begins today (Tues.). Last week, $3,000.

K. C. Uneven But 'FBI' Socko $15,000; 'Kiss' Big 8G, 2; 'Pacific' 6G, 29th

Kansas City, Oct. 20.

New entry drawing major attention is "FBI Story," rolling to great figure this week at Paramount. Midland's "10 Seconds to Hell" is dull. "It Started With Kiss" in third week at Roxy continues buxom. It stays on. Rockhill Theatre, usually playing art films, is temporarily out of the film setup while housing the Kansas City Lyric Theatre's fall opera season. Weather turned pleasant this week after long rainy spells.

Estimates for This Week

Capri (Durwood) (628; $1.50-$2.50)—"South Pacific" (Magna) (29th wk). Steady $6,000. Last week, same.

Kimo (Dickinson) (504; 90-$1.25)—"Crime and Punishment, U.S.A." (AA). Mild $1,500; may hold. Last week, "Love Is Profession" (Kings) (17th wk), $900.

Midland (Loew) (3,500; 75-$1)—"10 Seconds to Hell" (UA) and "Cast a Long Shadow" (UA). Dull $6,000. Last week, "Have Rocket, Will Travel" (Col) and "Legend of Tom Dooley" (Col), same.

Paramount (UP) (1,900; 75-$1)—"FBI Story" (WB). Sock $15,000; will hold. Last week, "But Not for Me" (Par) (2d wk), $7,000.

Roxy (Durwood) (850; $1-$1.50)—"It Started With Kiss" (M-G) (3d wk). Hefty $8,500; holds again. Last week, $9,500.

Uptown, Fairway, Granada (NT) (2,043; 700; 217; 85-$1)—"Sign of Gladiator" (AI) (2d week at Uptown, first for others). Modest $7,000. Last week, Uptown, $6,000.

'Pillow' With $10,000 Pacing Seattle B.O.

Seattle, Oct. 20.

There are several big newcomers here this week but standout is "Pillow Talk," which is racking up a big take at the Music Hall. "Best of Everything" looks barely okay at Fifth Avenue. "Five Gates To Hell" shapes just good at Coliseum. "FBI Story" is hotsy in second stanza at Blue Mouse. Orpheum has no film fare this stanza because of stageshows.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-$1.50)—"FBI Story" (WB) (2d wk).

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Key City Grosses

Estimated Total Gross

This Week $2,344,600
(Based on 24 cities and 234 theatres, chiefly first runs, including N. Y.)

Last Year $2,335,202
(Based on 23 cities and 248 theatres.)

'Pillow' Mighty $15,000, Balto Ace

Baltimore, Oct. 20.

Best of the lot currently are "Pillow Talk," smash on opening sound at the Century and "But Not For Me," fairly good at the Hippodrome. "FBI Story" shapes strong in second week at the Stanton. "Big Fisherman" is nice in second at the New while "Grand Illusion" shapes pleasant at Cinema in first. "Room at the Top," now in sixth month at the Playhouse, a local phenomenon, is still doing nice biz with still no end of run in sight.

Estimates for This Week

Century (R-F) (3,200; 50-$1.25)—"Pillow Talk" (U). Smash $15,000. Last week "The Bat" (AA), $2,500.

Cinema (Schwaber) (460; 90-$1.50) — "Grand Illusion" (Cont) (reissue). Good $3,000. Last week, "Romeo and Juliet Ballet" (Indie) (2d wk), $1,800.

Five West (Schwaber) (460; 90-$1.50) — "Wild Strawberries" (Janus). Nice $3,000. Last week, "Scapegoat" (M-G) (5th wk), $2,200.

Hippodrome (R-F) (2,300; 50-$1.25)—"But Not For Me" (Par). Mild $6,000. Last week, "10 Seconds to Hell" (UA), $2,000.

Little (R-F) (300; 50-$1.25) — "Three Men in Boat" (Indie). Slow $1,000. Last week, "Rabbit Trap" (UA), $1,200.

Mayfair (R-F) (900; 50-$1.25) — "Five Gates to Hell" (20th). Good $6,000. Last week, "Man Who Understood Women" (20th), same.

New (R-F) (1,600; $1.25-$1.80)—"Big Fisherman" (BV) (2d wk). Nice $7,000 after $10,000 opener.

Playhouse (Schwaber) (460; 90-$1.50)—"Room at Top" (Cont) (25th wk). Nice $2,100 after $2,400 for previous week.

Stanton (R-F) ($2,800; 50-$1.25) — "FBI Story" (WB) (2d wk). Strong $10,000 after $15,000 in first.

Town (R-F) (1,125; 50-$1.50) — "North By Northwest" (M-G) (8th wk). Oke $4,000 after $4,500 in seventh.

'FBI' MIGHTY 20G, T'RONTO; 'PILLOW' 14G

Toronto, Oct. 20.

Of the newcomers current "FBI Story" is off to a wham lead. "Tamango" also is scoring big in 10-house combo. Holdovers include a fine sixth round for "North by Northwest," a smash second week for "Pillow Talk" and "Blue Denim," hefty also in second. "They Came to Cordura" is off sharply in second frame. "Anatomy of Murder" is holding well in ninth stanza while capacity prevails for "Porgy and Bess" in 11th session.

Estimates for This Week

Carlton (Rank) (2,318; 75-$1.25)—"Came to Cordura" (Col) (2d wk). Slipping to sad $8,000. Last week, $14,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State, Vogue (Taylor) (1,338; 1,059; 995; 1,089; 1,393; 752; 1,200; 684 694; 499; 75-$1)—"Tamango" (Roach) and "Go, Johnny, Go" (Par). Terrific $3,800 or near. Last week, "Inside Mafia" (UA) and "Timbuktu" (UA), for four-house combo with 3,948 seats, $14,500.

Hollywood (FP) (1,080; $1-$1.25)—"Blue Denim" (20th) (2d wk). Hefty $14,000. Last week, $16,000.

Hyland (Rank) (1,057; $1)—"Tiger Boy" (Rank). Oke $6,000. Last week, "Carlton-Brown" (Rank) (3d wk), $5,000.

Imperial (FP) (3,343; $1-$1.25)—"FBI Story" (WB). Wham $20,000. Last week, "But Not for Me" (Par) (2d wk), $11,000.

Loew's (Loew) (2,075; 75-$1.25)—"North by Northwest" (M-G) (6th wk). Fine $11,000. Last week, $13,000.

Tivoli (FP) (995; $1.50-$2.50)—

(Continued on page 21)

'Jayhawkers' NSH 7½G, Prov.; 'For Me' Dull 4G

Providence, Oct. 20.

Majestic's "FBI Story" looks best currently with a stout second session. Albee is mild with nine day round of "The Jayhawkers." "Started With Kiss" is only fair in second State stanza.

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "The Jayhawkers" (Par) and "Rebel Set" (AA). Mild $7,500 for 9 days. Last week, "The Bat" (AA) and "Face of Fire" (AA), $6,500.

Majestic (SW) (2,200; 65-80)—"FBI Story" (WB) (2d wk). Sturdy $7,500. First was $9,000.

State (Loew) (3,200; 65-80) — "Started With Kiss" (M-G) and "Hound of Baskervilles" (UA) (2d wk). Fair $8,500. First was $12,000.

Strand (National Realty) (2,200; 65-80)—"But Not For Me" (Par) and "Seven Cities of Antarctica" (WB) (2d wk). So-so $4,000. First was $5,000.

'Pillow' Smash 18G, Paces D.C.; 'FBI' Hot 24G

Washington, Oct. 20.

"Pillow Talk" is making the most noise here currently with a sockeroo initial session at the Ontario. "FBI Story," day-dating two houses, shapes great. Hard-ticket "Porgy and Bess" is launching its 14-weekly screenings with a big take at the Uptown. Other newcomers here are "But Not for Me," nice at Keith's. "For First Time" is okay on operer at Palace.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.49) — "FBI Story" (WB). Great $24,000 or near. Last week, "Room 43" (Indie), $13,500.

Capitol (Loew) (3,426; 90-$1.49) — "Tingler" (Col) (2d wk). Fair $7,000 in final 5 days, with N. Y. City Ballet to play final two nights of frame. Last week, $15,0000.

Keith's (RKO) (1,850; 90-$1.49)—"But Not for Me" (Par). Nice $14,000. Last week, "Wonderful Country" (UA), $11,000.

MacArthur (K-B) (900; $1.10)—"Wild Strawberries" (Janus) (4th wk). Oke $3,500 after $4,000 in third.

Ontario (K-B) (1,240; 90-$1.49)—

(Continued on page 21)

'Tamango' Big $14,000 In Hub; 'Tough' Lively 8G, 'Sapphire' Bright 15G

Boston, Oct. 20.

Slim number of new arrivals doing little to hypo biz at the wickets this week, but strong holdovers are helping to bolster trade. "Tamango" is big at Paramount. "Cry Tough" shapes slick at Pilgrim.

"FBI Story" paces the holdovers with plenty power in second at Memorial "Started With Kiss" is hotsy in third at Orpheum. "Sapphire" looms perky in second round for two spots. "Big Fisherman" is rated mild in second week at the Gary. "Career" looms slick at Saxon in second. "But Not For Me" is holding barely okay in third at Met.

"Porgy and Bess" is fairly okay in 11th week on hard-ticket at the Astor. "South Seas Adventure" is heading towards run okay take at the Boston also on hard-ticket in 28th week.

Estimates for This Week

Astor (B&Q) (1,381; $1.75-$3.30) — "Porgy and Bess" (Col) (11th wk). Oke $12,000. Last week, $13,000.

Beacon Hill (Sack) (678; $1-$1.50)—"Sapphire" (U) (2d wk). Slick $8,000 or near. Last week, $10,000.

Boston (Cinerama, Inc.) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (28th wk). Oke $10,000. Last week, ditto.

Capri (Sack) (1,150; 90-$1.50)—"Sapphire" (U) (2d wk). Perky $7,000. Last week, $10,000.

Exeter (Indie) (1,376; 75-$1.25)—"Power Among Men" (deRochement). Preemed Sunday (18) sponsored by World Affairs Council. Last week, "Wild Strawberries" (Janus) (12th wk), oke $1,500.

Gary (Sack) (1,240; $1.25-$2.20)—"Big Fisherman" (BV) (2d wk). Mild $9,000. Last week, $12,000.

Kenmore (Indie) (7,000; 90-$1.25)—"Middle of Night" (Col) (10th wk). Good $5,000. Last week, $6,000.

Memorial (RKO) (3,000; 60-$1.10)

(Continued on page 21)

'Pillow' Mpls. Standout, Wow $20,000, 'Beat' Mild 4G; 'FBI' Hot 10G, 2d

Minneapolis, Oct. 20.

Big new blockbuster is "Pillow Talk" which is easily running far ahead of the field in current session. It is huge at the State. "Beat Generation" is okay at the Gopher. Numerically strong again, holdovers include two hard-ticket films, "South Seas Adventure" and "Big Fisherman," okay in their 17th and second weeks, respectively. Former is especially big.

"FBI Story," shapes smash at RKO Orpheum for second. "Sign of Gladiator," also second is rated good. Unseasonably cold weather continues and is not considered a boxoffice help because it means that some folks may have to spend money for fuel.

Estimates for This Week

Academy (Mann) (947; $1-$2)—"Big Fisherman" (BV) (2d wk). Good $7,000. Last week, $8,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (17th wk). Still powerful at $12,000. Last week, $13,000.

Gopher (Berger) (1,000; 85-$1)—"Beat Generation" (M-G). Mild $4,000. Last week, "North by Northwest" (M-G) (13th wk), $4,000.

Lyric (Par) (1,000; 85-$1)—"Sign of Gladiator" (A-I) (2d wk). Good $5,000.

RKO Orpheum (RKO) (2,800; $1.25-$1.50) — "FBI Story" (WB) (2d wk). This one has theatre in big money. Sock $10,000. Last week, $17,500.

RKO Pan (RKO) (1,800; 85-90)—"The Big Operator" (M-G) and "Floods of Fear" (M-G). Light $4,000. Last week "Modern Times" (Indie) and "The Eagle" (Indie) (reissues), $3,500 at 85-$1 scale.

State (Par) (2,200; $1-$1.25)—"Pillow Talk" (U). Undoubtedly in blockbuster class and the advanced scale looks no drawback. Plenty of raves on every hand. Gigantic $20,000. Last week, "But Not for Me" (Par) (2d wk), $5,500 at 85-$1.

St. Louis Park (Field) (1,100; $1.25) — "Wild Strawberries" (Janus) (2d wk). Healthy $4,000. Last week, $5,000.

Suburban World (Mann) (800; $1.25) — "Anatomy of Murder" (Col) (2d run) (2d wk). One of 11 nabes playing this day date after its long Loop run. Stout $2,000. Last week, $3,000.

World (Mann) (400; 85-$1.25)—"Lady Chatterley's Lover" (Indie) (reissue) (3d wk). Satisfactory $4,000. Last week, $5,000.

Broadway Grosses

Estimated Total Gross

This Week $463,400
(Based on 24 theatres)

Last Year $489,802
(Based on 24 theatres)

'FBI' Wham 18G, Philly; 'Urge' 5G

Philadelphia, Oct. 20.

Film biz generally is satisfactory here this round despite a heavy roster of holdovers. Parties are hypoing hard-ticket pix. "Mating Urge" looks nice at the Studio, the lone new entry. "FBI Story" shapes sock in second Stanton session while "But Not For Me" looms trim in second at the Randolph. "For First Time" is rated loud in fifth at Arcadia.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"For First Time" (M-G) (5th wk). Loud $7,000. Last week, $8,500.

Boyd (SW-Cinerama) (1,430; $1.10-$2.60)—"South Seas Adventure" (Cinerama) (34th wk). Oke $4,600. Last week, $5,000.

Fox (Milgram) (2,250; 99-$1.80)—"Tingler" (Col) (2d wk). Okay $7,500 for five days. Last week, $13,000.

Goldman (Goldman) (1,000; (Col) (2d wk). Solid $21,000. Last week, $18,000.

Midtown (Goldman) (1,200; $1.10-$2.50)—"Big Fisherman" (BV) (3d wk). Okay $11,000. Last week, $10,000.

Randolph (Goldman) (2,250; 94-$1.80)—"But Not For Me" (Par) (2d wk). Trim $16,000. Last week, $18,000.

Stanton (SW) (1,483; 99-$1.40)—"FBI Story" (WB) (2d wk). Sock $18,000. Last week, $25,000.

Studio (Goldberg) (483; 94-$1.80)—"Mating Urge" (Indie). Nice $5,000. Last week, "Eighth Day of Week," and "Snow Was Black" (Indie), $4,200.

Trans-Lux (T-L) (500; 90-$1.80)—"Look Back in Anger" (WB) (2d wk). Good $7,000. Last week, $8,600, over hopes.

Viking (Sley) (1,000; 94-$1.80)—"Blue Angel" (20th) (5th wk). Quiet $5,000. Last week, $7,000.

World (Pathe) (499; 99-$1.80)—"Wild Strawberries" (Janus) (5th wk). Ripe $4,000. Last week, $6,000.

'BEST' DANDY $14,000, FRISCO; 'KISS' HOT 9G

San Francisco, Oct. 20.

First-runs here currently are only fair, with some good dates, however. "Best of Everything" shapes dandy at the Fox while "Started With Kiss" is nice in third Warfield round. "Came To Cordura" is rated sturdy in third St. Francis week. "Jayhawkers" looms dull on opening session at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Jayhawkers" (Par) and "Rebel Set" (Par). Dull $7,000. Last week, "Timbuktu" (AA), $6,400.

Fox (FWC) (4,651; $1.25-$1.50)—"Best Of Everything" (20th) and "Missiles From Hell" (20th). Dandy $14,000 or close. Last week, "Five Gates To Hell" (20th) and "Oregon Trail" (20th) $9,500.

Warfield (Loew) (2,656; 90-$1.25)—"Started With Kiss" (M-G) (3d wk). Nice $9,000. Last week, $11,500.

Paramount (Par) (2,646; 90 $1.25) — "But Not For Me" (Par) and "Man Who Died Twice" (Indie) (2d wk). Fairish $7,000 in 5 days. Last week, $13,500.

St. Francis (Par) (1,400; $1.25-$1.50)—"Came To Cordura" (Col) (3d wk). Sturdy $9,000. Last week, $12,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65) — "South Seas Adventure" (Cinerama) (47th wk). Still lusty at $11,500. Last week, $12,000.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Wonderful Country" (UA) and "Invisible Invaders" (Indie) (2d wk). Okay $7,000. Last week, $10,000.

Stagedoor (A-R) (440; $1.25-$3.00) "Gigi" (M-G) (67th wk). Okay $5,000. Last week, $4,900.

Presidio (Hardy-Parsons) (774;

(Continued on page 21)

'FBI' Sockeroo $12,000, L'ville; 'Fisherman' Big 9G, 'Sign' Oke 4G, 2d

Louisville, Oct. 20.

"FBI Story" is coming in for a strong play at the Mary Anderson, despite tepid reviews in the local press. Customers overran the small-seater Saturday-Sunday (17-18), and refunds to lobby waiters were made. "Big Fisherman" at Brown, on hard-ticket policy, was hypoed by preem under Kosair Temple Shriners auspices. Part of the proceeds went for their Crippled Children's Hospital fund. "Five Gates To Hell" at Rialto and United Artists, with "Scapegoat," are dull.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.50-$2)—"Big Fisherman" (BV). Looks big $9,000 on hard-ticket policy, with matinees Wednesday and Saturday. Last week, "Tamango" (Roach) (2d wk), $3,500.

Kentucky (Switow) (900; 75-$1.25)—"Sign of Gladiator" (AI). Sagging to oke $4,000 after first week's $10,000.

Mary Anderson (People's) 1,000; 75-$1)—"FBI Story" (WB). Scale upped slightly, and results more than satisfactory, in spite of so-so reviews. Great $12,000 or near indicated. Last week, "Subway In

(Continued on page 21)

'For Me' Fair $6,000, Omaha; 'FBI' 5G, 2d

Omaha, Oct. 20.

Biz continues to slump at downtown first-runs this stanza, with main alibi the usual weekend football games. "But Not for Me," only new entry, is barely fair at the Omaha. Second week of "FBI Story" is slow at Orpheum. "North by Northwest" is still bright in fifth round at State.

Estimates for This Week

Cooper (Cooper) (708; $1.50-$2.20) — "South Pacific" (Magna)

(Continued on page 21)

IT'S AUTUMN—B'WAY REVISITED

L.A. Biz Off Albeit 'Pillow' Smooth $18,000, 'For Me' 23G, 'Angel' Soft 13G, 'Sapphire' Bright 7G, 'FBI' 12G

Los Angeles, Oct. 20.

First-runs here are dipping again this week, with only a few worthwhile entrants. One of these is "Pillow Talk," rated socko $18,000 opening session at Egyptian. "But Not For Me" is aiming for a good $23,000 in four situations. "Sapphire" is headed for a glittery $7,000 initialing at Fox Beverly.

"Blue Angel," on first general release, looks soft $13,000 in trio of houses. "Libel" is very disappointing on teeoff round at Four Star, with only $2,000.

Among regular holdovers, "Nun's Story" is shaping firm $16,000 in second stanza for three theatres. "Best of Everything" looms nice $12,000 in second Chinese frame. "FBI Story" looks robust $12,000 in fourth Hollywood Paramount week. "They Came To Cordura" is rated stout $10,500 in second Warner Beverly session.

Hard-ticket engagements are generally firm.

Estimates for This Week

Egyptian (UATC) (1,392; $1.25-$2)—"Pillow Talk" (U). Smash $18,000. Last week, "It Started With Kiss" (M-G) (6th wk-6 days), $4,900.

Pantages, Hillstreet, Wiltern, Loyola (RKO - Metropolitan - SW-FWC) (2,815; 2,752; 2,344; 1,298; 90-$1.50)—"But Not For Me" (Par) and "Murder Reported" (Col) (Pantages, Hillstreets, Wiltern), "Kind of Woman" (Par) (m.o.) (Loyola). Good $23,000. Last week, Pantages, "For First Time" (M-G), "Love Specialist" (Indie) (2d wk, $4,500. Hillstreet, "Kind of Woman" (Par), "Young Captives" (Par) (2d wk), $2,800. Wiltern with Downtown Paramount, Iris, "Nun's Story" (WB) (1st general release), "Born To Be Loved" (Indie), $23,800. Loyola with Downtown, Hollywood, Fox Beverly, "Man Who Understood Women" (20th), $15,000.

Four Star (UATC) (868; 90-$2)—"Libel" (M-G). Lean $2,000. Last week, "Look Back in Anger" (WB) (4th wk), $1,600.

Fox Beverly (FWC) (1,150; 90-$2)—"Sapphire" (U). Bright $7,000.

Los Angeles, Uptown, Hollywood (FWC) (2,017; 1,715; 756; 90-$1.50)—"Blue Angel" (20th) (1st general release) and "Man Who Understood

(Continued on page 21)

'Fisherman' Robust 13G, Cleve.; 'Pillow' Big 20G, 'FBI' Good $14,000, 2d

Cleveland, Oct. 20.

"Pillow Talk" again is leading the city at first-run cinemas despite being in second week. It shapes great in first holdover frame at the Hipp. "FBI Story" also is good in second run at the Allen. "But Not For Me" shapes okay at State while "Big Fisherman" is rated hefty at Colony on hard-ticket run, these being the only important newcomers.

Estimates for This Week

Allen (SW) (3,800; 85-$1.25)—"FBI Story" (WB) (2d wk). Good $14,000. Last week, $25,000.

Continental Art (Art Theatre Guild) (950; $1.25) — "Virtuous Bigamist" (Indie). Nice $2,600. Last week, "The Roof" (Indie, $1,200.

Colony (WB) (1,358; $1.25-$2.40)—"Big Fisherman" (BV). Hefty $13,000 on hard-ticket run.

Heights Art (Art Theatre Guild) (950; $1.25) — "Lady Chatterley's Lover" (Indie) (3d wk). Okay $2,200 after $3,000.

Hippodrome (Eastern Hipp. (3,700; 85-$1.50)—"Pillow Talk" (U) (2d wk). Great $20,000. Last week, $28,000.

Ohio (Loew) (1,244; 85-$1.25)—"Day of Outlaw" and "Hound of Baskervilles." Routine $5,000. Last week, "Wonderful Country" (UA) (m.o.), $4,000.

State (Loew) (2,700; 75-$1)—"But Not For Me" (Par). Okay $12,000. Last week, "Tamango" (Roach) $11,000.

Stillman (Loew) (2,700; 85-$1.25)—"Tamango" (Roach) (m.o.). Average $6,500. Last week "Scapegoat" (M-G) (2d wk), $5,000.

'Fisherman' Fancy 10G, Indpls; 'FBI' Sock 12G

Indianapolis, Oct. 20.

Biz is better at first-runs here this stanza, stimulated by new pix at all houses. Lyric also reopened with "Big Fisherman" to complete full lineup for first time since last spring. It's very good. "FBI Story" is going great at Keith's to lead town. "But Not For Me" is getting nice play at Circle. "Libel" is rated okay at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"But Not For Me" (Par). Good $7,000. Last week, "Man Who Understood Women" (20th), $5,500.

Indiana (C-D) (3,200; 75-90) — "Helen of Troy" (WB) and "Land of Pharoahs" (WB) (reissues). Slow $5,000. Last week, "Night to Remember" (Rank) and "Lone Texan" (20th), $2,500 in 4 days.

Keith's (C-D) (1,300; 90-$1.25) — "FBI Story" (WB). Sock $12,000. Last week, "Five Pennies" (Par) (3d wk), $4,500.

Loew's (Loew) (2,427; 75-90) — "Libel" (M-G) and "Tread Softly Stranger" (Indie). Oke $6,000. Last week, "Big Operator" (M-G) and "Beat Generation" (M-G), $5,500.

Lyric (C-D) (850; $1-$2)—"Big Fisherman" (BV). Very good $10,000 to start run at this reopened house.

'Pillow' Talk Of Pitt, Huge $18,000

Pittsburgh, Oct. 20.

Film biz here is getting a good shot in the arm with "Pillow Talk" at the Fulton bringing patrons into the Golden Triangle. Overflow from house is raising the grosses in nearby threatres. Fulton is only a 1,635-seat house, and many turnaways are going to see two other new entries. "Best of Everything" at Harris and "Wonderful Country" at Penn. Former is okay. The Stanley shapes passable in second week of "FBI Story." "Big Fisherman" at Warner will hold steady.

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"Pillow Talk" (U). Sensational $18,000. Last week, 'Five Gates to Hell" (20th), $6,400.

Harris (Harris) (2,100; $1-$1.50)—"Best of Everything" (20th). Okay $10,000. Last week, "Man Who Understood Women" (20th), $4,200.

Penn (UATC) (3,300; $1-$1.50)—"Wonderful Country" (UA). Fair $10,000. Last week, "For First Time" (M-G), picked up big middle of week for fine $13,000 but action came too late for holdover.

Squirrel Hill (SW) (334; $1.25)—"Cry Tough" (UA). Fairish $2,000. Last week, "Too Many Crooks" (Indie), $1,900.

Stanley (SW) (3,700; 85-$1.50)—"FBI Story" (WB) (2d wk). Okay $9,500. Last week, $18,500.

Warner (SW) (1,535; $1.25-$2.50)—"Big Fisherman" (BV) (2d wk). Steady $11,000. Last week, ditto.

'FBI' Fast $20,000 In St. Loo; 'Best' Tall 10G

St. Louis, Oct. 20.

With brand new bills at most major houses this week, biz looks brisk. Top iures for the patrons are "FBI Story," robust at the St. Louis; "Big Fisherman," good at the Pageant and "Best of Everything" big at the Ambassador. Strongest holdover is "But Not for Me" in second frame at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Best of Everything" (20th). Big $10,000. Last week, "Diary Anne Frank" (20th) (2d wk), same.

Apollo Art (Grace) (700; 90-$1.25)

(Continued on page 21)

LOTS OF H.O.'S BUT BIZ GOOD

First touch of fall weather is proving a real help to film business in the current stanza on Broadway which is nearly 100% holdover. Both Saturday (17) and Sunday (18) were unusually strong at many theatres. The lone new entrant on Broadway playing to the general public is not getting far. It is "Odds Against Tomorrow," with a mild $20,000 or less likely at the Victoria.

The Music Hall is proving surprisingly strong with the final (4th) week of "FBI Story" and stageshow. It looks to hold with a big $140,000. The other stageshow house, the Roxy, is limping in third round of "Man Who Understood Women" plus stage layout. A slight $35,000 looms, plenty in the scarlet.

Second session of "Pillow Talk" is holding with great $39,000 or near at the Palace. It continues socko $15,000 at the arty Murray Hill. "Career" shapes nice $36,000 in second State stanza while "Best of Everything" looks like very good $34,000 in same frame at the Paramount. Latter pic also is solid $9,500 at the arty Normandie.

"But Not For Me" is heading for a mild $21,000 in third and final week at the Capitol. House closes tonight (Wed.) for renovation. "Anatomy of a Murder" looks modest $11,500 in final six days of 16th stanza at the Criterion, with "Came To Cordura" preeming tonight (Wed.).

Hard-ticket "Porgy and Bess" perked up in 16th session ended last Saturday (17) at the Warner to get a fancy $22,500. "Big Fisherman" is not so good with around $9,000 at the Rivoli.

Estimates for This Week

Capitol (Loew) (4,820; $1-$2.50)—"But Not For Me" (Par) (3d wk). This session winding up tomorrow (Thurs.) looks like mild $2,000. Second $22,000. Stays on until house closes for 30-day facelift late this month.

Criterion (Moss) (1,671; 90-$2.40)—"Anatomy of Murder" (Col) (16th-final wk). This frame ended last night (Tues.) was mild $11,500 for six days. The 15th week, $14,000. "Came To Cordura" (Col) opens with benefit preem tonight (Wed.). Regular run begins tomorrow (Thurs.).

Palace (RKO) (1,642; 90-$2)—"Pillow Talk" (U) (3d wk). Second round ended last night (Tues.) was great $39,000 or close. Initial week, $45,000 but a little below hopes.

Forum (Moss) (813; 90-$1.80)—"Last Angry Man" (Col). Doesn't open regular run for public until the night Thursday (22), with special preem. Regular run begins Friday. The past week for "Man" was sold out to parties on reserved-seat basis.

Paramount (AB-PT) (3,665; $1-$2)—"Best of Everything (20th) (2d wk). First holdover stanza ending tomorrow (Thurs.) looks to hit very good $34,000. Initial week, $40,000 not up to expectancy. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "FBI Story" (WB) with stageshow (4th-final wk). This round looks to hit a big $140,000. Last week, $149,000, not quite up to hopes. "A Summer Place" (WB) opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.25-$3.50)—"Big Fisherman" (BV) (12th wk). The 11th week ended last night (Tues.) was lean $9,000 or close. The 10th frame, $10,500.

Roxy (Indie) (5,705; 90-$2.50)—"Man Who Understood Women" (20th) and stageshow (3d-final wk). This week finishing tomorrow (Thurs.) is heading for slight $35,000. Second, $40,000, below hopes.

(Continued on page 21)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Pillow' Chi Leader, Boff at $45,000; 'Odd' Great 30G, 'Country' Brisk 18G, 'Libel' Slow 13G, 'FBI' 26G, 2d

Chicago, Oct. 20.

New blockbusters in city, plus crisp weekend weather, is working like adrenalin on the main Stem trade. Biz total should be the rosiest since the summer peak.

"Pillow Talk" is standout with huge $45,000 at the United Artists, helped by Rock Hudson and Thelma Ritter personals. "Odds Against Tomorrow" shapes great at $30,000 on Woods bow.

Roosevelt's "Wonderful Country" preem week is rated bright $18,000. Oriental's "Libel" should only land a slow $13,000 on opener.

Second round of "FBI Story" looms dandy at the Chicago as does Esquire's "But Not For Me," also in second. "They Came to Cordura" looks nice in State-Lake third.

"Sapphire" is rated good in same Cinestage stanza. "For First Time" shapes fine in third Loop lap.

Of the hard-ticket pix, "Porgy and Bess" is bright in 13th McVickers round while "South Seas Adventure" posted a good 56th Palace session.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.80) — "FBI Story" (WB) (2d wk). Brisk $26,000. Last week, $43,000.

Cinestage (Todd) (1,036; 90-$1.80) — "Sapphire" (U) (3d wk). Good $7,500. Last week, $10,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "But Not For Me" (Par) (2d wk). Great $14,000. Last week, $23,500.

Garrick (B&K) (850; 90-$1.25)—"High School Bride" (AI) and "Ghost of Dragstrip Hollow" (AI). Fair $6,000. Last week, "Surrender — Hell!" (AA) and "Battle Flame" (AA) (2d wk), $4,000 in 5 days.

Loop (Telem't) (606; 90-$1.80)—"For First Time" (M-G) (3d wk). Nice $8,500. Last week, $11,000.

McVickers (JL&S) (1,580; $1.25-$3.50) — "Porgy and Bess" (Col) (13th wk). Fine $17,000. Last week, $16,500.

Oriental (Indie) (3,400; 90-$1.80)—"Libel" (M-G). Slow $13,000. Last week, "Man Who Understood Women" (20th) (2d wk), $18,000.

Palace (SW - Cinerama) (1,434;

(Continued on page 21)

'Pillow' Not Just Talk; Smash $20,000 in Denver

Denver, Oct. 20.

Big grosser here currently is "Pillow Talk," great on opening week at the Denver. Reopening of the Aladdin, after extensive revamping for 70m, naturally drew considerable attention to "Big Fisherman" which looks solid. "FBI Story" is smart in second frame at Paramount while "Best of Everything" looks fine at the Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.75)—"Big Fisherman" (BV). Solid $9,000. Last week, closed for remodeling.

Centre (Fox) (1,270; $1-$1.45)—"The Best of Everything" (20th). Fine $13,000. Last week, "Man Who Understood Women" (20th) (2d wk), $6,000.

Denham (Indie) (1,584; 75-$1)—"But Not For Me" (Par) (3d wk). Poor $4,000. Last week, $7,000.

Denver (Fox) (2,432; 75-$1.25)—"Pillow Talk" (U). Smash $20,000. Last week, "Five Gates to Hell" (20th), $9,000.

Orpheum (RKO) (2,690; $1-$1.25)—"Hound of Baskervilles" (UA) and "Last Mile" (UA). Slow $6,000. Last week, "Stars in Crown" (M-G) and "Westward Women" (M-G), $4,000.

Paramount (Indie) (2,100; 90-$1.25)—"FBI Story" (WB) (2d wk). Fine $13,000. Last week, $21,000.

'Pillow' Big 14G, Buff; 'FBI' 10G

Buffalo, Oct. 20.

Cool weather is helping the boxoffice here this stanza along with some new, sturdy pix. "Big Fisherman" shapes potent on opening round at the Century. "For First Time" is only okay at the Buffalo. "Pillow Talk" looms big in second session at Lafayette while "FBI Story" is likewise big in second at the Centre.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1)—"For First Time" (M-G) and "Love Specialist" (M-G). Okay $9,500. Last week, "Devil's Disciple" (UA) and "Rabbit Trap" (UA), $10,000.

Centre (AB-PT) (2,000; 70-$1)—"FBI Story" (WB) (2d wk). Big $10,000. Last week, $15,200.

Century (UATC) (1,410; $1-$2.50)—"Big Fisherman" (BV). Potent $13,000. Last week, "Crimson Kimono" (Col) and "Bride of Candy Rock" (Col), $4,000 at $1 top.

Lafayette (Basil) (3,000; 60-$1)—"Pillow Talk" (U) (2d wk). Nifty $14,000. Last week, $16,200.

Paramount (AB-PT) (3,000; 70-$1)—"Samson and Delilah" (Par) and "Ulysses" (Par) (reissues). Powerful $16,000. Last week, "But Not For Me" (Par) and "Miracle of Hills" (Par), $10,200.

Teck (Loew) (1,200; 70-$1.25)—"Hole In Head" (Cont) (14th wk). Okay $2,500. Last week, $2,800.

Cinema (Martina) (450; 70-$1)—"Man Who Understood Women" (20th). Good $2,800. Last week, "Blue Angel" (20th), $1,800.

'Pillow' Proud $10,000, Portland; 'FBI' Fat 8G

Portland, Ore., Oct. 20.

Standout here this session is "Pillow Talk," with an amazing figure at the Broadway. "FBI Story" also is doing well at Orpheum. "Best of Everything" looks third best, with a good take at the Fox. "Wonderful Country" is getting no place at Paramount, and it's the lone double-bill in town.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Pillow Talk" (U). Great $10,000 or close. Last week, "Started With Kiss" (M-G) and

(Continued on page 21)

Cincy Good; 'FBI' Boffo 17G, 'Windjammer' Loud 22G, 'Circus' Bangup 8G

Cincinnati, Oct. 20.

A bumper session looms for Cincy cinemas this canto. "FBI Story" fronts a parade of new entries at first-runs, shaping socko at the flagship Albee. Hard-ticket "Windjammer" is bowing mightily as successor to "South Seas Adventure" at the Capitol. "Big Circus" rates loud at Keith's. "Five Gates to Hell" is pleasing at the Grand. "Man Who Understood Women" is in fair stride at Palace. "Porgy and Bess" remains hefty in third week at suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"FBI Story" (WB). Sock $17,000 or near, holds. Last week, "Hound of Baskerville" (UA) and Pearl Bailey stage show, at $1.50-$2.50 scale, $29,500.

Capitol (SW) (1,376; $1.20-$2.65) "Windjammer" (NT). Big $22,000 kickoff, run being pegged to February, giving way then to "Ben Hur" (M-G). Last week, "South Seas Adventure" (Cinerama) (50th wk), $21,000.

Grand (RKO) (1,400; 90-$1.25)—"Five Gates to Hell" (20th) and "Here Come Jets" (20th). Hep $7,000. Last week, "Wonderful Country" (UA) (m.o.), $5,800.

Keith's (Shor) (1,500; 90-$1.25)—"Big Circus" (Par). Loud $8,000 or over. Stays for second week. Last week, "Darby O'Gill" (BV) (3d wk), $5,000.

Palace (RKO) (2,600; 90-$1.25)—"Man Who Understood Women" (20th). Fair $6,000. Last week, "Look Back in Anger" (WB), $8,500.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Porgy and Bess" (Col) (3d wk). Holding strong at $13,000. Last week, $12,000.

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The Underground Ocean

The Limestone Shaft

FROM 20th...THE HOTTEST STORY IN THE INDUSTRY TODAY!

$300-Million From TV Selloff Cost Industry Many Times Over; Kerasotes In Charlotte Talk

Charlotte, N.C., Oct. 20.

The decline in feature film production, caused by the destruction of vertical integration in the American industry plus the sale of old theatrical features to television, constitutes the greatest problem facing exhibition today, George G. Kerasotes, president of Theatre Owners of America, said yesterday (19) here. Kerasotes was addressing the Theatre Owners of North and South Carolina. He called the production outlook "extremely critical."

The TOA prez said exhibitors were "more hopeful and optimistic" since the attendance slump ended during the summer just passed. And he noted an 18% drop in the viewing of films on tv. Kerasotes said he hoped film companies would employ greater wisdom in the future.

"The $300,000,000 they received by selling their old motion pictures to television was lost several times over at the boxoffices of our theatres," he said. "Old movies on tv closed many of our theatres and reduced playdates on mediocre product. And, most damaging and dangerous to us all was the decline in theatre attendance, which resulted in the trend of large scale reduction in film production. Had it not been for the replenished treasuries from the sales to tv and the high foreign revenue, our film companies may have been nearly as insolvent as we exhibitors."

Kerasotes noted that 229 features would be released by all companies in 1959 and "all indications point to a smaller supply of pictures in 1960." Analyzing the decline in production, Kerasotes cited first divorcement.

"The exhibitor leaders who advocated this have nearly killed the patient with the remedy," he maintained, a direct reference to Allied. "When we destroyed vertical integration in our industry, we destroyed the greatest need for Hollywood to supply thousands of their own theatres with programs, and their greatest necessity of operating a 52-week business with orderly releases.

"We can say without any hesitancy or question of doubt that if divorcement was not in effect, our former production-theatre companies would be making sufficient production to supply their own theatres."

Secondly, Kerasotes mentioned the old films on tv, which resulted not only in a drop of attendance but also "greater selectivity on the part of our patrons."

Prosperity Contrast

The TOA topper pointed to the paradox of affluent Hollywood and a "virtually famished exhibition." The film companies' presidents say they want to produce more pictures for theatres "but the difficulties and the bidding for material and talent is almost insurmountable," he said. Kerasotes' answer to the product shortage: "The shortage . . . existed before. It was solved by exhibition's playing a part in product. This is inevitable if the present crisis continues."

He urged exhibs to take a greater part in the TOA-advocated area saturation program, which involves exhibitors selecting a good picture and giving it local exchange area promotional treatment. This was one way of revitalizing exhibition's showmanship efforts, he commented.

Kerasotes emphasized the Congress of Exhibitors and said that, as long as film company heads will sit down with it, "it has a meaning, a purpose, and must be continued."

Robert Mansergh Here To Tout 'Enemy' Tour

Boston, Oct. 20.

John Markle, exploitation chief for Columbia, set up luncheon for General Sir Robert Mansergh, Aide-de-Camp to Queen Elizabeth II, kicking off his U.S. tour in behalf of "Yesterday's Enemy."

Film was screened in Universal Exchange screening room preceding the luncheon. It is booked into the Pilgrim Theatre for opening Tuesday (27).

Art With Double-A

Philadelphia, Oct. 20.

Culture grows thicker in West Philly than in other sections of the town to judge by the number of art film theatres in that area—the Ambassador, Green Hill, Spruce, Aabbe Aart (the former Cedar) and Aart Overbrook.

The trick spelling of these last two houses is drawing varied reactions along Film Row (Vine St.), where it is viewed simply as a device to head the nabe theatre listings.

Top Col Echelon To Meet-Greet Main Streeters

Top executives of Columbia within the next four weeks will host meetings with exhibitors in all exchange areas across the country to discuss the company's release pattern for 39 features to be made available in the 13 months beginning next January. In addition, details will be given on 19 other "major" productions definitely committed to go before the cameras in the same period.

Col believes the move to have its officials doing the person-to-person bit with the theatremen on such a scale unprecedented. The project was launched in New York yesterday (Tues.) as Leo Jaffe, Col's first vicepresident, addressed 52 circuit execs from the Gotham area at a luncheon at the Savoy Hilton Hotel.

To participate in similar conclaves in other cities will be Abe Montague, exec v.p.; Sam Briskin, v.p. in charge of studio activities; Paul N. Lazarus Jr., v.p., and Jonas Rosenfield, exec in charge of the ad-pub department.

It's all designed to alert the industry to Col's new, ambitious production program.

Drive-In Audience Voting For Radio Disk Jockey

Liberty, Tex., Oct. 20.

Milentz Drive-In Theatre is cooperating with KLBG in its search for a young disk jockey. The only requirements are that they be male and be in high school during the 1959-60 school term. Douglas Ray, manager of KLBG has revealed that Dave Moore, production supervisor, will conduct the auditions.

Each of the contestants will make a tape recording running between 10 to 15 minutes. The tapes will be played back at the ozoner and the patrons will vote on their choice. The winner will be hired by Ray as the disk jockey for the series to be aired on the outlet.

Prices—Always Up

Minneapolis, Oct. 20.

The growing list of advanced admission pictures here has been joined by "Pillow Talk." Its after-5 p.m. tariff at the State is $1.25, instead of the regular $1. The same upped price prevails for the St. Louis Park's "Wild Strawberries."

The RKO Orpheum is getting $1.50 for "The F.B.I. Story," now in midst of a run. There also are two current hard-ticket screen attractions. The top for "South Seas Adventure" is $2.65; for "The Big Fisherman," $2.

One biggie for which there was no raise of the after 5-p.m. $1 admission was "North by Northwest" which just finished a highly successful 13-week run at Bennie Berger's Gopher here. It tied the theatre's long-run record, previously held by "Teahouse of the August Moon."

Demolition of One House Hurt Neighbor, Who Sues

Toledo, Oct. 20.

Razing of the Granada Theatre here in 1957 caused the nearby Pantheon Theatre to close during the demolition work and also damaged the building in which the Pantheon is so used. This is the allegation made in three separate suits against the Edward Lamb Realty Co., owner of the Granada, along with two contracting firms which did the demolition work.

Plaintiffs, seeking total damages of $135,000, are Panpal Inc., operator of the Pantheon, and Panco Inc., owner of the building.

Granada, incidentally, once was the Keith's vaude house in Toledo.

High-Staking For Columbia Pictures

Columbia is playing for the highest stakes in its history. The first of a major wave of expensive pictures is now at hand from this studio which, in previous years, took a crack at only one or two blockbusters budgeted features per annum plus modest "A's" and programmers.

Going on is the rebirth of one of the pioneer film corporations, now headed by president Abe Schneider and studio chief Sam Briskin. They and a group of top execs in the east, who form "the committee," have committed the company to the unprecedented production program along with, indeed, unprecedented risks.

It's an all-out try to compete in the increasingly competitive market—a market which demands only top-notch quality or, occasionally, the exploitation and gimmick entries that somehow click.

"Our lineup from now to September, 1960, is equal to anybody's," claimed a Col exec this week. That's tall talk, of course, but there's no getting away from the fact that Col has been particularly aggressive in nabbing top properties and talent over the past year and, naturally, paying the top prices.

In immediate prospect is some knowledge of what kind of payoff this ambition is to provide.

Here's the rundown on the "cream" of the distribution sked from now through to next September, as recited by the Col official, who added that other features will supplement these:

"They Came to Cordura," Gary Cooper and Rita Hayworth; "Last Angry Man," Paul Muni and Betsy Palmer; "Suddenly Last Summer," Elizabeth Taylor and Montgomery Clift, set for December outing to qualify for Academy Award and film critics' recognition; "1,001 Arabian Nights," UPA cartoon feature for the Christmas holidays; "Who Was That Lady?" Tony Curtis, Dean Martin, Janet Leigh; "Once More with Feeling," Yul Brynner, Kay Kendall, set for New York's Radio City Music Hall in February; "Our Man in Havana," Alec Guinness, Kim Novak; "Because They're Young," Dick Clark, Tuesday Weld; "Crescendo," Dirk Bogarde, Genevieve Page; "Mountain Road," James Stewart; "Strangers When We Meet," Kirk Douglas, Kim Novak; "All the Young Men," Alan Ladd, Sidney Poitier.

Significantly, these have all been completed with the exception of two, "Strangers" and "Young Men," which are now before the cameras.

Thus, Col is ready to take a stab at the really bigtime, perhaps taking a cue from United Artists which already has found the cure for its fiscal ailments of several years ago via daring investments in blue-chip production.

The three top pictures on the Col slate are William Goetz productions, "Cordura," "Crescendo" and "Mountain Road." Each is in the $3,000,000-$3,500,000 negative class—meaning beaucoup gross required to pull out.

Col's new and bold policy is not escaping the attention of other companies. Sotto voce comment heard from some non-Col highly-placed execs is that the Schneider-Abe Montague-Briskin enterprise might be over-extended in terms of money outlay. They wonder if perhaps Col is spending too much capital in order to build a program.

There have been no official statements on this. But it's clear that Col is putting up a fight.

New York Sound Track

Darryl F. Zanuck will write his autobiography for **Random House**, which understood will be completed late next year. Producer currently is in Paris supervising "Crack in the Mirror," first under his new 10-pix slate for 20th-Fox release.

Arthur L. Mayer recuperating from an operation. He's at Mt. Sinai. Mayer leaves the hospital today (Wed.).

American International Pictures may apply for Motion Picture Assn. membership next year . . . **J. Jay Frankel** back to Europe for a swing through Russia and the satellites . . . Morocco held up remittances pending devaluation of its currency . . . There's one definite difference between Lopert Films (UA) and Kingsley-International (Columbia). Lopert won't handle a picture condemned by the Legion of Decency.

Producer **Dino DeLaurentiis** has postponed production plans for his "His Name Was Bolivar" start, originally slated to begin shooting early in 1960 . . . despite two year's preparatory work in pic, he's still not satisfied with the script . . . new one is expected to be readied by December, when he'll decide when to go ahead with production of "Bolivar," announced as a $10,000,000 entry.

Carl Lerner, vet film editor, will conduct a 10-week seminar on "Contemporary Scandinavian Films" at the Film Centre, N.Y., starting Oct. 26 . . . **Walter Reade's** company has given up its concession to operate restaurants on the Garden State Parkway in N.J. . . . **Otto Preminger** has agreed to enter his "Anatomy of a Murder" at the World Review of Festivals, which is part of the Second Annual Film Festival in Mexico City and Acapulco Nov. 25-Dec. 12. "Anatomy" got the Volpi prize for actor **James Stewart** at Venice this year . . . Philippine-made "Terror Is a Man" acquired for U.S. release by Hal Roach Distribution Corp.

MPAA and the Congress of Exhibitors may get together to mull the classification question and attendant problems prior to the Theatre Owners of America convention in Chicago next month. TOA board has classification on its agenda . . . Universal spent $335,000 on acquiring "The Cossacks" from the Italians for the western hemisphere, Japan and Germany . . . UA v.p. **William J. Heineman** quickied to Chicago over the weekend to preview "Take a Giant Step". . . Cinema 16's **Amos Vogel** dropped the film society's children's shows this season. They weren't profitable . . . **Joseph Brenner** Associates' epitaph for **Errol Flynn:** It's releasing "Cuban Rebel Girls," which stars Flynn as himself, plus girlfriend **Beverly Aadland**. Ad quotes: "See! Lovers Fighting Side by Side." "See! Rebel Life in the Raw." "See! The Fate of Captured Rebel Girls!". . . **Ilya Lopert** and **David Lean** have a date in India . . . 20th-Fox Television to get handsome new quarters at the homeoffice ground-floor . . . Hong-Kong censorship acting up. Korean war themes are out. So are closeup combat scenes involving whites and Orientals . . . Titra will dub the Soviet "The Idiot" for 20th . . . **Fred Schwartz** of Hal Roach Distribution Corp. still waiting for the court to make up its mind whether the company can break away from the Roach setup . . . United Artists not unhappy with all the space "The Alamo" is getting as a result of the recent murder case on location.

Albert Zugsmith, producer-director, has asked **Charles Van Doren** to appear as a science professor in "Teacher Was a Sexpot." At least, that's what they say at AA. **Mamie Van Doren** (no relation) has the title role. The prof has not been heard from, natch.

The word from Madrid: Uniespana chief **David Jato** told foreign market panel Latin America is Spain's "common market" and that present policy of film coproduction with European countries is off the beam . . . Noting that Spain and Soviet Union were producing the most moral films at the moment, Jato nevertheless admitted exportation out of Spain of special versions the film censor would ban at home . . . Talent agent **Niels Larsen** and wife **Patricia Knight** rumbled to Costa Brava to visit with **Artie Shaw** and **Evelyn Keyes** . . . **Agnes Laurent, Juliette Mayniel, Danielle Godet** and **Dominique Wilms** led the French delegation to Barcelona Film Congress also embracing lithe "jeune vague" debuters **Michele Verez, Francoise Dorlerac** and **Genevieve Galea** . . . Only other foreign actor was Italy's **Massimo Serrato** who flew in with his "David and Goliath" beard intact . . . Barcelona Congress opening was overshadowed by "Carmen of Granada" premiere at Tivoli Theatre . . . "Carmen" star **Sarita Montiel** got a rousing welcome . . . **Daniel Aragones** showed British color specialists **Richard Richardson** and **Albert Easy** around his new Barcelona lab that will eventually handle 20 prints a day in color and 12 prints in b&w . . . **Rev. Felix de Landaburu** came up with a statistical comparison of Hollywood's five minutes of film per eight-hour shooting day with that of Spain—under two minutes for the same period . . . VARIETY seen at Barcelona Congress in "The Big Circus" and "Say One for Me" at two consecutive sessions . . . fostered suspicions among delegates and press of a pre-planned tie-in.

John Osborne considers it "a great mistake" to have cut the line in film of his "Look Back With Anger": "There aren't any good, brave causes left to fight for." So he told critics of dailies in Montreal, Toronto, San Francisco, Denver and Pittsburgh, by phone hookup from London, arranged by Warners. Osborne collaborated with **Nigel Kneale** on the script, and wrote added dialogue. Active in British "Ban the Bomb" movement, he said, "Although one's survival depends upon it, it is a very general and negative cause". . . Osborne has also just completed film script of his "The Entertainer" (his best play, he thinks), starring **Laurence Olivier**. Asked if latter's "always dominating the stage production in N.Y." is corrected in the picture, he replied, "Yes, very much so."

Adrian Hoven, European actor, retains his name abroad but will be called **Peter Hoven** in the American release of "I Aim at the Stars.". . . **Joe Pasternak** has been named outstanding American of Hungarian descent by the American-Hungary Community of Cleveland . . . **Arthur Pincus**, Metro International's ad-pub chief, off to London in connection with the tub-thumping for European openings of "Ben-Hur."

Producers **Samuel Bischoff** and **David Diamond** due in Gotham this week to make ready for locationing "The Big Bankroll," from the **Leo Katcher** book on gambler **Arnold Rothstein** . . . **Edward Morey**, Allied Artists v.p., for the fifth straight year to serve as film division chairman of the Community Service Society Family Fund Drive . . . **Carlo Ponti** in from Rome and huddling with Paramount execs.

UN Film's Boston Bally

Boston, Oct. 20.

Ceremonies marking the beginning of United Nations Week were held at the Exeter Theatre Sunday (18) with opening of the UN film "Power Among Men."

The ceremony was presided over by U.S. Secretary of State's son Christain A. Herter Jr. who is president of the World Affairs Council and chairman of the United Nations Week committee for Boston.

The film was introed by its writer, producer, director Thorold Dickinson. Students from community colleges were dressed in national costumes to serve as ushers.

E. C. Callow to Cinerama, Where He Worked Before

Philadelphia, Oct. 20.

Everett C. Callow takes over as international director of public relations, advertising and publicity for Cinerama Inc., with headquarters in New York, effective today. He resigned Friday as assistant zone manager of Stanley Warner Theatres in Philadelphia, with whom he has been since 1928. He became director of advertising and publicity for the Philly zone in 1938.

He left Philadelphia office in 1953 to assume the post of national director of advertising and publicity for Cinerama here in April, 1958, as assistant zone manager.

IF BIZ WON'T, N.Y. MAY, 'RATE'

Memo to Burt Lancaster:

'Elmer Gantry' As Stage Lecher-Preacher

Cleveland, Oct. 20.

Reports of the filming of Sinclair Lewis' "Elmer Gantry" with Burt Lancaster playing the lead stirs up long forgotten embers here. For it was in this city, at a former burlesque house, that the "world premiere" of the stage version of "Elmer Gantry" was staged. This was about 1926.

Sam Mannheim, who owned the Columbia and Mutual burlesque wheel franchises, turned a small playhouse into a legitimate playhouse. First the late Charles Ray with Helen Twelvetrees as the leading woman "christened" the house. David Wallace's "Rope," with Buford Armitage and Zita Johann as leads in a dramatization of T. S. Stribling's "Teeftallow" followed.

The late Patrick Kearney, one of the famed bright young men of Ohio State U. along with James Thurber and Elliot Nugent, had obtained rights from Red Lewis to dramatize the controversial novel. Mannheim was agreeable.

Joe Graham, a New York director, was retained. Only casting source Mannheim knew was Chamberlain Brown, so efforts were made to line up Charles Bickford for the title role. Bickford was just heading for Hollywood. Instead, Brown sent out Edward Pawley, later a film villain, and Regina Wallace. One look at the part of Sharon Falconer, the woman evangelist, and Miss Wallace took a Pullman back to New York City. The beautiful Adele Klaer, then of Silvermine, Conn., then was signed.

Playwright Kearney watched the first act rehearsal and then took off for Milwaukee, pleading marital difficulties.

Elmer's first seduction of a country lass took place with a rosewood settee, back to the audience, and an amber spotlight on a wall clock with the hands racing to imply passage of time. From there on it got more torrid.

Ed Barry, safety director of Cleveland, was given a call to see the rehearsal, but he pleaded that he was busy and would have a front row seat opening night.

Director Joe Graham, realizing Gantry remained unregenerative through the whole show, tried to reach Kearney, but failed. So he had the script changed to Gantry fell to his knees and pleaded for forgiveness after he had been fired from his pulpit at the final curtain.

Opening night with the director of public safety in the front row the curtain stuck as Gantry pushed Sharon Falconer back on the pulpit. Pawley followed through. Cleveland had never seen such complete love-making on any stage before. But Barry deemed it realistic and let the show go on.

It played for a half dozen weeks and the late William A. Brady bought the play. As it was being rehearsed in New York, Playwright Patrick Kearney showed up, tartar sandwich in hand and screamed, "Somebody changed the lines. Go back to my script!"

Director Joe Graham pleaded. "Keep this ending and it will run for two years. With your ending, it will not run two weeks."

Kearney, with author-given authority over the lines, had his way.

Old time lovers of the drama in Cleveland will be waiting to see how Burt Lancaster ends his vacation.

ADULT ERA AND KIDS A POSER

By FRED HIFT

The Motion Picture Assn. of America, currently studying the possibility of classifying films for juveniles and adults, is by no means convinced that the code office itself should be the agency to rate product. There is a body of opinion which holds that, if classification is to be introduced at all, it must come via an outside and impartial group.

One of the possibilities mentioned is the Green Sheet group, i.e., the women's organizations which already classify pictures as to their suitability for adults or the whole family. The Green Sheet ratings have shown a steady rise in "adult" pictures over the past three years.

That classification by the industry itself, amounting in effect to little more than recommendation, is the alternative to action on the governmental i.e. state level is emphasized with the disclosure that Charles Brind, counsel to the Board of Regents in Albany, will support a classification bill in the N. Y. State Legislature for the first time. The Legislature meets in the spring. Till now, Brind has turned a cold shoulder to classification proposals submitted via Louis M. Pesce, the state censor. *Pesce, of course, would want to do the classifying in his own department. Other states also are said to be mulling rating systems.*

If State Acts

Support by Brind is seen making a classification bill something to be reckoned with when the Legislature meets. There still remains, however, the problem of detailing in legal language the determination of what actually constitutes an "adult" film which youngsters preferably should not see.

Though they are emphatically opposed to censorship, many in the film biz see classification as a logical and necessary next step. What bothers them, however, is their own feeling that classification can never serve its purpose effectively unless it is enforced on other than a purely voluntary basis. And there is considerable apprehension that, once the state gets into the act, total censorship will result.

This ties in with the conviction that, if left to their own devices, U. S. exhibitors will never give up the extra dollar which they would lose via child-excluding classification. MPAA proposal so far has been to have the Code classify films. Exhibs would then voluntarily refuse to admit youngsters to "adult" films unless they're accompanied by their parents or an adult.

Theatres No Like

The theatres are generally opposed to the idea of classification on purely commercial grounds, and many a distribution exec goes along with them. Yet, very few lose sight of the fact that "very adult" pictures are being made, and for that matter should be made, and there's little sympathy with the archaic reasoning which wants the Code to tighten up again to the point where, in the words of a recent trade paper editorial, no picture would get into general distribution if it "may be reasonably calculated to do harm to patrons of any age."

Eric Johnston, president of the Motion Picture Assn. of America, on the Coast recently suggested that the Code might classify films. One of the reasons why MPAA now isn't too keen on the idea is that it fears the inevitable cause and effect routine. MPAA itself isn't convinced that voluntary classification will work. And it feels that, if such a voluntary system fails—and the public is convinced that it is failing—the whole move will be viewed as a sham and the industry may be accused of "deceiving" the public.

And there's another aspect which Johnston touched on. If the Code classifies, and tells a producer at the script stage that his picture will be shown to adults only, won't the logical result be that this producer will go out and make the most of "adult" i.e. sexy film he knows how? And if this happens, couldn't this mean a new drive for censorship of films for adults?

In other words, runs this argument, is classification worth the danger of a much wider censorship on the part of those who aren't satisfied with the desire to protect the young, but—in time-honored fashion—would set up an elite to "judge" for the entire audience?

There is today very little argument that action of some sort is needed. Where the big disagreement comes in is whether or not such action should originate with the industry, which admittedly has a responsibility, or whether it should be left to the parents who, after all, are the final arbiters when it comes to their children's education and upbringing.

Lutheran Group Whacks 'Morality Downtrend' of Hollywood Product, Fume Over Sinclair Lewis' 'Gantry'

A substantial indictment of the "downward trend in morals" in many Hollywood films came this week from another Protestant body, the Augustana Evangelical Lutheran Church in Chicago. It was in the form of a resolution unanimously adopted by the 30-member executive council of the Church on Oct. 13, 1959.

The resolution addressed itself to the National Council of Churches, the World Council of Churches, the National Lutheran Council and the Lutheran World Federation. These groups, in which Augustana holds membership, are said to have a total membership of more than 250,000,000.

George Heimrich, director of the west coast office of the Broadcasting and Film Commission of the National Council of Churches of Christ in the U. S., is a member of the Augustana branch of the Lutherans. Heimrich two months ago raised a big stir when he blasted Hollywood for its undue emphasis on sex and violence and in effect threatened a Protestant boycott.

Heimrich subsequently came East for a stormy session with the east coast headquarters of the Commission. He made the trip at the request of the west coast committee which is headed by Bishop Gerald Kennedy of Los Angeles, Methodist Bishop of the Los Angeles area. Kennedy is slated to become the head bishop of the Methodist Church next year.

Committee Urges Action

A study committee of 35, headed by Robert W. Spike, general secretary of the Congregational and Christian Churches and the Board of Home Missions, was appointed. The committee, without Spike, heard Heimrich in N.Y. last Saturday (17) for three hours. Group, it's understood, is framing a resolution to be addressed to the National Council of Churches and urging action on "dirty" films.

The general board of the Council is due to meet in Detroit on Dec. 6 and again in San Francisco in February. The Lutheran action alone makes it a virtual certainty that the Council will have to take cognizance of the complaints.

It's been said that, behind the new Protestant agitation is a concern over several films dealing negatively with Protestant ministers. Mentioned prominently are "Elmer Gantry" and "Rachel Cade." The Protestants feel that, whereas the Roman Catholic Church is given an attractive hearing in Hollywood, Protestantism is being largely ignored.

When Heimrich let loose with his first blast at Hollywood, Spike (after prompting by Eric Johnston, prez of the Motion Picture Assn. of America), called the attack "ill timed and inappropriate" and commented that the industry had "recently begun to show increased maturity and artistic sensitivity."

The Augustana Lutheran Church resolution said its members were "disturbed by the trend in motion pictures toward an emphasis on sex and violence as ends in themselves" and added that "an increasing number of films is being produced with complete disregard for moral and spiritual values dear to the heart and life of our nation, with the result that such pictures undermine and tend to destroy the manners, morals and living habits of people both in the United States and abroad."

Raps Code 'Violators'

Resolution said further that "an increasing segment" of Hollywood wasn't living up to the Code. It deplored the "downward trend in morals" and the "lack of a sense of public responsibility by many of those who produce such pictures." It felt that "pictures are being produced which depict sex and violence for the sake of sex and violence" and it recommended Heimrich for "outstanding service."

The Church, on the other hand, commended and supported producers who have cooperated with the Broadcasting and Film Commission and "who recognize their moral responsibility."

What bothers film people is that the Protestants fail to pinpoint a single objectionable title and thus are dealing in generalities. The Protestant reasoning on this is that, by naming titles, they'd be in effect publicizing the pictures. The Catholics have understood this for some time. The more they blasted certain films, the more people (both Catholics and non-Catholics) went to see them. It was a joke in the industry at the time of the release of "Baby Doll" that, had it not been for Cardinal Spellman, the picture probably would have died. By speaking out against it from the pulpit (admittedly without having seen it), the Cardinal made the film a cause celebre all over the world.

More of Same, U's Day-Hudson Plan

Hollywood, Oct. 20.

Universal plans to film a remake of "Next Time We Love," which served as starring vehicle for James Stewart and Margaret Sullavan in 1936.

Ivan Goff and Ben Roberts, who scripted "Portrait In Black" for U, have been retained to develop the screenplay. Property is being considered for Rock Hudson and Doris Day, who appear to have gotten off to sock start as starring duo with "Pillow Talk."

Pair have already been reteamed in "Matilda Shouted Fire," which similar to "Pillow Talk" will be made in association with Miss Day's Arwin Productions.

In all likelihood, "Next Time We Love" will follow "Matilda."

THE MAGIC AS BEFORE?

U Seeks 'Room At Top' Director-Writer for 'Spiral'

Hollywood, Oct. 20.

Writer-director team of hit British import, "Room At Top," may be reunited for Universal's "The Spiral Road," Jan De Hartog property on staff producer Robert Arthur's schedule.

U already has Neil Paterson, who wrote screenplay of "Room," under contract to write "Spiral Road," and has initiated talks with Jack Clayton to direct the film. Paterson has completed first draft and arrived here this week for eight weeks of re-write work.

"Spiral," which will star Rock Hudson, is wholly a Universal project scheduled for production in 1960, with starting date depending on weather and political situation in Indonesia where Arthur hopes to go on location.

He will also survey sites on Malay Peninsula and in Philippines. Picture deals with Dutch medical and health service in Indonesia.

COL'S 11 NEW FACES IN 100G STAR BUILDUP

Columbia Pictures has allocated $100,000 for promotion of 11 young contract players during next 12-month period in an intensive industry and consumer campaign buildup. Studio is said to feel that through an accelerated campaign a contractee can reach stardom earlier than the usual three-year period.

Involved in star development are Jo Morrow, Evy Norlund, Carol Douglas, Margie Regan, Glenn Corbett, James Darren, Michael Callan, Joby Baker, Rian Garrick, Joe Gallison and Steve Baylor. Program will be launched immediately via p.a. tours in addition to appearances before exhib groups, and special advertising.

Kaye in Italian Lingo; Star Dubs 'Five Pennies'

Paramount's release of "The Five Pennies" in Italy is to have Danny Kaye singing the film's tunes in Italian. Dubbing of the lyrics was done by Kaye in Rome last week.

Previously the performer dubbed his own voice (just the songs, not dialog) in French and German for the respective markets. First time this has been done, states Par, and should fatten the b.o. for "Pennies" abroad.

Doll-Up Welton, Denver

Denver, Oct. 20.

Eastern Theatres Corp., new owner of the Welton Theatre here, plans to facelift this house and make a first-run operation of the spot. It will be called The Towne when it reopens Nov. 20. Purchase of theatre was revealed by Sheldon Smerling, executive veepee of Eastern, and Alfred G. Burger, Telemanagement Theatres prexy. Tele are former owners of the spot.

Eastern Theatres, a national outfit headquartering in Newark, N.J., has shuttered the Welton temporarily in order to redecorate, provide new seating, carpeting and add a new CinemaScope screen. The new owners have promised a large lounge on the mezzanine and will change the front and lobby to a completely modern one.

Acapulco Reprise Of Europe's Fests

Mexico City, Oct. 20.

Mexican government will hold "World Review of Cinematograph Festivals," comprised of winners in five European film fests this year, Nov. 27-Dec. 12 in Acapulco.

Entries will be pix which won the three top awards at Berlin, Brussels, Cannes, Venice and Moscow festivals. Total of 15 awards will be made in three divisions: by nation, by artist and by producer.

CINERAMA BOSTON RENEWAL

When 'South Seas' Winds Will Play Reissues

Boston, Oct. 20.

Cinerama Inc. has renewed a sub-lease from RKO Theatres for three years more on the Boston Theatre where "South Seas Adventure" is in its 28th week.

Plans are to run reissues of the first four Cinerama productions at the Boston when "South Seas Adventure" finishes its run to be followed by the newest Cinerama production now being made.

Roark Film Via Miller

Hollywood, Oct. 20.

Robert Roark production, "The Young and the Damned," was purchased by Miller Consolidated Distributing Corp. for firm's new release sked.

Roark currently is doing preproduction work on a follow-up feature, "Rumble on Knife Hill," juve melter to roll in mid-December.

"PILLOW TALK" IS THE BIG MONEY TALK OF THE INDUSTRY!

RECORD BUSINESS IN FIRST FIVE OPENINGS!

Biggest first week for any film in 38-year history of Palace Theatre, New York City.

Biggest Universal opening ever at United Artists Theatre, Chicago.

Biggest Universal opening ever at Michigan Theatre, Detroit.

Sensational business (equalling "Imitation of Life") at Hippodrome Theatre, Cleveland and Lafayette Theatre, Buffalo.

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IT'S WHAT GOES ON WHEN THE LIGHTS GO OFF!

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TONY RANDALL · THELMA RITTER

WITH NICK ADAMS · MARCEL DALIO · JULIA MEADE · Directed by MICHAEL GORDON

Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN · Produced by ROSS HUNTER and MARTIN MELCHER

AN ARWIN PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE · *CINEMASCOPE in Eastman COLOR*

GIFTS, GRATITUDE & GRAVY

Importers in Burn at Johnston

Foreign Films Not Cause of Latest Raps at Industry —It's Home-Made 'Brutality,' They Argue

Independent distributors of foreign films are doing a burn over Eric Johnston's insinuation on the Coast recently that the real root of the current censorship problem lies with the imports rather with the American product.

"We're being used as scapegoats," commented one of the importers last week in N.Y. "Johnston knows perfectly well that the current agitation is about purely American films and not about the foreign releases, which still are fairly limited."

Significantly, even the indies are split on the question of classification. Special committee of the Independent Film Importers and Distributors Assn. in N.Y. last week wrangled over the classification question for several hours and finally couldn't agree on anything. Conclusion of the meeting was not to take any action. Had some sort of agreement been reached, IFIDA probably would have approached MPAA with it.

As things stand, the indies are just sore at having been singled out in what to them appears an obvious attempt to shift the blame to a smaller group with a comparatively weak voice and away from the majors. It's admitted that should the Code decide to classify films, a rather large group of (foreign) films would be left untouched.

This is one of the reasons why MPAA has cooled off on the idea of having the Code hand out ratings.

The indies argue that most of their pictures don't go much beyond the art house circuit, though they admit that the rapidly spreading practice of dubbing may change that situation. Some of the Brigitte Bardot pictures certainly did get mass circulation. On the whole, the indies would be the group least affected if and when classification is introduced.

Color Projector Unveiled in Brit.

London, Oct. 20.

Cintel, the Rank Group company, has just put into production a color tv projector to provide a picture six feet by four. Reportedly the equipment gives very good definition, though its use here at the moment looks like being limited to closed-circuit stuff such as surgical operations inasmuch as local regulations don't allow a substantial showbiz application.

Cintel's had the six-by-four system on the market in black and white for some time and does a fair export trade to the Continent.

Reference to the big-screen tv work was made by John Davis, Rank Organization topper, at a dinner climaxing the recent get-together of members of new Top Rank International, world-wide cooperative union of independent diskeries. Davis briefly reviewed the Rank outfit's activities, stating that there were 33,000 employees, that it was the biggest individual exporter of tv and radio equipment in Britain, that it ran 15 factories with a turnover of $70,000,000 annually, and that its overall capitalization was $182,000,000.

Referring specifically to the operations of Rank Records Ltd., Davis pointed out that plugs could be effected not only in the 500 or so domestic theatres but also in the 700 houses overseas in which the group held interests. He said exploitation ideas were being developed in these overseas theatres, in the company's films, and in tv. Rank is a 37½% stockholder in Southern TV, commercial web covering the South of England. Davis added, apropos the tv-disk link: "I think we shall come to working arrangements in other areas."

Relight Denver Aladdin, Its 1,324 Seats Now 900

Denver, Oct. 20.

Aladdin theatre (Fox Intermountain) reopened Thursday (15) after having undergone a $100,000 refurbishing job which included installation of the area's first 70m-projection equipment.

Both the exterior and interior of the house have been redone. The 1,324 seats have been reduced to 900 to permit wider spacing and the installation of a 66-foot screen. Six channel stereophonic sound has been added to the theatre which opened in 1926 under the direction of Harry Huffman and was reputed to be the second theatre in the country to offer "talking pictures."

Opening attraction was "The Big Fisherman," from the novel by Lloyd C. Douglas, and is scheduled for an indefinite run with prices ranging from $1.25 Wednesday matinees with Saturdays, Sundays and holidays at $1.45 and evenings at $1.75, on a non-reserved seat two-a-day basis.

Chaplin Reissue in Mpls. Seen as Trial Balloon

Minneapolis, Oct. 20.

For the first time since the national American Legion convention was held here a few months ago and its stand against Charlie Chaplin pictures received considerable publicity one of the comedian's reissues is being shown at a local theatre—and at a loop first-run house, the RKO Pan, at that. And the industry is watching the boxoffice results with considerable interest.

As a matter of fact, it—"Modern Times"—is only the second Chaplin reissue to be playdated downtown here in the past several decades or longer. It's the topper on a twin bill with a reissue of Rudolph Valentino's "The Eagle" and is getting practically all of the space in the Pan's newspaper ads.

Circuit owner Sol Fisher has shown a half-dozen Chaplin pictures at his local neighborhood "fine arts" Campus the past several years—with good boxoffice returns, he says. However, at the downtown firstrun World "The Gold Rush," the only other Chaplin reissue to land a loop playdate, played to only mild results for a single week. And the aforementioned previous Chaplin presentations were prior to the Legion convention here.

Pal's London Puppetry

Hollywood, Oct. 20.

George Pal, who broke into American films via his "Puppetoons" series for Paramount in the early '40s, returns to the animated art with "Cavalcade of Puppetry," a feature-length attraction to be made in London.

Feature will include both Pal's own pioneering "Puppetoons" characters as well as the works of other puppeteers throughout the world. It will be made as a joint effort by Pal's Galaxy Pictures, in association with A. P. Fagerberg and World Films.

'TRIBUTE TO TRAILERS'

National Screen Makes With The Cash Prizes Incentive

Theatre operators, managers and assistant managers have been invited by National Screen Service to participate in a "Once in a Lifetime Tribute to Trailers" contest in which cash prizes will be awarded for the best spotlighting of trailers for their "sell" values.

NSS chairman-president Herman Robbins said prizes will be given ranging from $200 to $1,000.

BIOFF-BROWNE GHOSTS LIVE ON

Chicago, Oct. 20.

Chicago projectionists local 110 —long a mote in the eye of the International Alliance of Theatrical Stage Employees—is getting the official once-over again as the result of a Chicago Tribune expose series on extortion, payoffs, and "sweetheart" contracts.

The union, from whence sprang Willie Bioff and George Browne of Hollywood studio extortion infamy, has been under an investigatory cloud numerous times in recent years, though nothing decisive ever culminated. Currently having a look are Cook County (Chi) State's Atty. Ben Adamowski, and the Dept. of Labor's new bureau of labor-management reports, created by the new labor legislation.

Discount for Bias

Last week's Trib series included a lot of rehashed complaints. Few who are familiar with the local's history doubt some truth to the disclosures, but these persons caution against "distortion" by reminding of the gazette's long-standing anti-labor bias. Also, much of the rank and file unionists incline to a "so what?" stand and cite the benefits which have accrued to members.

Villain, again, of the latest spotlighting is Clarence A. Jalas, the local's $26,520 a year business agent (since last March), whose grip on its affairs is unquestioned and has existed for years.

According to the Trib series, Jalas also entered into "sweetheart" contracts with theatre owners and concessionaires through a "paper" local. Trib asserts that Jalas has admitted this.

Another complaint, often made, is that the local has become a "haven for crime syndicate gangsters and their kinfolk." Said the Trib: "More than 40 members of the local—a balance of power in union elections—are related to Chicago gang lords." Local's current membership is reported to be 552.

Spirit of Christmas

Jalas has denied being influenced by personal Christmas "gifts" in designating where a union member would work. He insisted, to a Trib reporter, there was nothing wrong with gift acceptance, then added, *"I don't think I'd take any presents now. Some of those guys make too much noise about it. A guy isn't giving me a present in the true spirit of Christmas if he hollers about it afterward."*

An operator who has known Jalas ever since he came into the union doubts the business agent would risk the possibility of jail for money he "doesn't need." Story is that Jalas never lacked for money, and that now, with his salary and some outside investments, has more than enough, especially being a bachelor. He does, however, help support his father and sister, it's said.

The IATSE local was probed by a Federal grand jury in 1956, but nothing came of it. Last February, the Senate Rackets Committee, after studying its books, gave up any further investigation. Shortly afterward, the International sent in a special representative to scrutinize the local's election on complaints of irregularities. Latest check was made by the U.S. Treasury, which gave the local a clean bill of health after scanning its books. Such dirty linen as it may have apparently doesn't extend to the local's welfare fund, estimated at between $3,000,000 and $4,000,000, and administered by two reps from the union (including Jalas) and theatremen Dave Wallerstein (B&K chieftain) and Jack Kirsch, prez of Illinois Allied.

To some operators, the complaints related by the Trib series sounded like sour grapes. When a job plum opens up, they said, it's impossible to please everyone. "If you can only place a half dozen guys at a choice location," asserted one, "naturally a lot of other guys will be sore."

One of the charges was rationalized thus: "If someone offered you a gift in such circumstances, wouldn't you take it?" Generally, it's felt, there's no point to looking for trouble so long as the union provides tangible paternalism. In this respect, the regime that Jalas now heads, and in which he has long been the real power anyway, is credited with having ended dreadful working conditions in the booths.

Besides, say some of the rank-and-filers, such shady dealings as may exist remain to be proven. So far it hasn't been done, and IAers who should know doubt it will be.

Editors Reminded They Came 'Adult' Only Recently—Like Motion Pictures

Still pressing for fourth estate support in its fight against censorship, the Council of Motion Picture Organizations now makes the point that just as the press conforms with public attitudes so do motion pictures via the "adult" approach.

COMPO ad in this week's Editor & Publisher calls to the attention of editors the fact that they no longer have to use such nicenelly terms as "disorderly house," "illegal operation," "advanced state of deshabille," etc., but instead are free to say point blank what they mean.

It's beside the point but the COMPO ad pulled a boner in saying the Production Code was revised a few months ago. Would have been more accurate to have said a few years ago.

Sack's Added Investment In Hub Ex-Legit Theatre

Boston, Oct. 20.

Ben Sack will rebuild the Capri theatre, former Copley legit house, into a wide screen first run adding $125,000 to the $175,000 previous investment.

A luncheon at the Boston Club recently hailed Sack as a showman. Roger H. Lewis, UA veep thought it fine that film business is back to its original "individual showmen" and said Sack has pioneered a new era of showmanship. "The cycle has turned," Lewis said, and "each picture is now sold in an exciting unroutine way."

Sack, who now operates four houses in Boston, Beacon Hill, Capri, Saxon and Gary and the Saxon in Fitchburg, Mass., with the addition of $125,000 in the Capri, will bring his total investment in his four Hub houses to $1,500,000.

The Capri, which will open "Solomon and Sheba," on hard ticket around Christmas time, will be closed for 10 weeks during which a 48 ft. screen, wall to wall, will be installed, a new booth, costing $55,000 and a four story marquee.

Sack, who some months back said he would build another film theatre in Boston, prefaced news of his remodeling of the Capri with the remark: 'I said I would build another theatre in Boston, but I haven't been able to do so as yet because of various matters involving the board of directors, but meanwhile I am going to rebuild the Capri theatre from top to bottom."

Sack also pointed out that he would be setting a precedent in Boston with three roadshows in three of his four houses at the same time, "Ben Hur," to open at the Saxon in late November; "Scent of Mystery" to follow "Big Fisherman" at the Gary, and "Solomon and Sheba" at the newly rebuilt Capri. Sack said he would back "Solomon and Sheba" with $35,000 to $04,000 worth of ads.

Harold Rand Replaces Champion at Paramount

Harold Rand this week resigned as publicity manager of Buena Vista to become publicity manager of Paramount, replacing Burt Champion, effective Nov. 2.

Rand's appointment follows by a week the naming of Gerald Rowe as ad manager and this completes the reorganization of key personnel in the company's domestic ad-pub department, stated Jerry Pickman, ad-pub v.p.

Pickman added: "The appointments are the major steps in a far-reaching reorganization program of the company's overall merchandising operation under the direction of Martin Davis, the company's national advertising, publicity and exploitation manager."

Post remaining open for the time being is that of assistant ad manager, recently vacated by Jerry Levine. Rowe's predecessor as ad manager was Sid Blumenstock.

Rand held the top publicity post at BV for two years. Previous to this he was with the 20th-Fox publicity branch for eight years.

Slow to Name 3 Pennsy Censors

Harrisburg, Oct. 20.

With the legislature shooting for adjournment early in November, some two months later than was originally planned earlier this year, no word has come from the Governor's office as to the three persons who will fill the new Motion Picture Censorship Board, nor has the effective date of the inauguration of the censorship program been indicated.

Under pressure as to spending, the administration is continuing its austerity program at least until the November elections are completed, and a revised budget can be approved by the legislature. Governor Lawrence, who inherited one of the biggest payrolls in the history of Pennsylvania, has confined his appointments to an absolute minimum during the first ten-months of his term, and informed sources on Capital Hill indicated this week the highly-controversial censorship board may not be appointed before the election.

Key legislators in the Senate and House are under two pressures on this newly-enacted legislation. On one hand they are being pressured re appointees from political figurse throughout the State—on the other they are prone to hold to austerity to eliminate criticism on "extra" spending at a time when the state is suffering heavily from the steel strike and allied labor layoffs which have idled approximately 100,000 workers, and cut the work week of thousands of others.

Legislators also revealed they have been receiving a constant flow of mail from persons who are violently opposed to the creation of the Censorship Board, both inside and outside the motion picture industry, and it is almost a certainty that should the Board begin operating, legal steps to outlaw it will be forthcoming immediately.

But 'as heavy as the mail has been, an even greater volume has been arriving in the Capitol City from those who wish to see the Board begin operation. Legislators, who are wise to the ways of organized pressures, said that the Bill has been passed, that it has received the approval of the Governor, and that now both sides will have to await the appointment of a board, and it's initial operations to determine whether or not this new law will meet the same fate as its predecessor, which was declared unconstitutional by the Supreme Court.

Arrow Rep For 35

Los Angeles, Oct. 20.

Arrow Productions has been set as sole agent for the sale and distribution of 35 features.

These were purchased from Medallion Pictures Corp., by Metropolis Productions, subsid of Independent Television Corp.

..."UNIVERSAL-INTERNATIONAL SEEMS HELL-BENT FOR HILARITY, INTENT ON SUPPLYING A PROFITS-PROMISING ANSWER TO THE PLEA FROM EXHIBITORS FOR MORE SCREEN LAUGHTER!" Ivan Spear, *BOXOFFICE*

"A SLICK HOLIDAY PACKAGE THAT WILL ATTRACT TOP BOX OFFICE"!
Jim Powers, *VARIETY*

"ANOTHER BIG MONEYMAKER FOR THE INDUSTRY"!
Samuel D. Berns, *MOTION PICTURE DAILY*

"A TOWERING ATTRACTION, SURE TO DO TREMENDOUS BUSINESS"!
William R. Weaver, *FILM DAILY*

"SURE TO BE A BIG MONEYMAKER"!
Jack Moffitt, *HOLLYWOOD REPORTER*

"WHAT MORE COULD ANY THEATRE OPERATOR ASK?" —*BOXOFFICE*

CARY GRANT TONY CURTIS

"OPERATION PETTICOAT" in Eastman COLOR

Co-starring JOAN O'BRIEN · DINA MERRILL · GENE EVANS with DICK SARGENT and ARTHUR O'CONNELL

Directed by Blake Edwards · Screenplay by Stanley Shapiro and Maurice Richlin
Produced by Robert Arthur · A Universal-International Release · A Granart Production

CHRISTMAS ATTRACTION, RADIO CITY MUSIC HALL

Inside Stuff—Pictures

It's the Columbia policy to raise its own people, bringing them up from the ranks rather than tapping outside sources. This is stated by v.p.-general sales manager Rube Jackter and he follows through with the disclosure that a major realignment in the selling organization has taken place with new posts going only to Col-ites. Changes are in the wake of the appointment, as announced last week, of Milton Goodman to the job of assistant g.s.m., and are designed to strengthen the department concurrent with the strengthened production schedule, said Jackter.

The personnel lineup, as reshuffled, has Jerome Safron as circuit sales exec; Vincent M. Borelli, sales coordinator in addition to circuit sales exec, and Joseph Friedberg as administrative assistant to the g.s.m. Safron and Borelli formerly served as homeoffice sales execs and Friedberg was manager of the sales accounting and contract departments.

Also promoted to new posts are Nat Goldblatt, to be assistant to Goodman; Daniel Weissman, as assistant to Safron, and Eli Arenberg, to be bidding supervisor.

Late Ned Sparks' custom-built Lincoln is sitting in a Toronto warehouse too extravagant for its present owner to operate. Sparks had the $16,000 car chauffeured to Toronto during World War II when, at the instigation of his pal, Premier Mitchell Hepburn, the deadpan and Ontario-born film comedian, was induced to participate in an ill-fated radio series for the promoting of the sale of Victory Bonds. While in residence, millionaire Sparks had the walls punched down for a five-room suite at the posh Park Plaza Hotel; travelled alone in the backseat of his chauffeur-driven Lincoln for rehearsals and studio appearances; paid storage for his stupendous car for the next 10 years in a heated garage in Toronto. He died in 1957 without picking up the equipage but paid for its storage until a year before his death on the Coast. Then it was sold to a used car dealer for $700, plus its $255 outstanding storage charge. Owned by Craig Patton, Toronto, with a 30,000 mileage on the speedometer, mostly run up by Ned Sparks, the gigantic car has now no takers.

Crawley Films, Canada's largest commercial film producer, has shot nearly 1,000 pictures, not counting tv commercials and other spots, in its 20 years' existence. It has made 70 films for U.S. sponsors, and several for British firms. It has shot industrial films in U.S., England, France, Sweden, Brazil, British Guiana, Colombia, Jamaica, Trinidad and the Arctic.

Its tv-film 39-series "RCMP" has now been sold to Australian Broadcasting Corp., and firm hopes to break even on it even without a U.S. sale, still being dickered. It tees Oct. 28 on CBC's network, soon after on BBC's. Last three are still being shot in and around Aylmer, Que., near here, and indoors at the large new studio at Old Chelsea, Que., which president F. R. "Budge" Crawley built for the series. There's a rumor afloat that a Hollywood film company wants to rent it for four months to shoot a full-length feature.

Group Captain Peter Townsend piqued the German press in Frankfurt when he arrived to publicize a film, but refused to answer queries re his claim to fame, i.e. his broken romance with England's Princess Margaret. Townsend has been doing a lot of travelling since the British Court banished him to Brussels and out of the sight of the Princess. He first travelled around the world with a 16m camera. Then he did a repeat with a 35m camera (color and C'Scope) for Pathe Cinema. Picture, which UFA is releasing in Germany, is called "Around the World With Peter Townsend." Townsend travelled in a Land Rover, and the picture he made cost $100,000 to produce. UFA publicists have informed the public that Townsend left England to "escape an unbearable love."

Elizabeth Taylor will receive $1,000,000 for undertaking title role in Walter Wanger's production of "Cleopatra" for 20th-Fox, first femme star to command such a figure for a single pic.

Strangely, the other thesp ever to have received such a salary for a singleton performance was Claude Rains, for his appearance in "Caesar and Cleopatra," produced by the J. Arthur Rank outfit in England in 1946 for United Artists release. This previously-unheard-of sum was paid to Rains because of the British income tax, so star could salvage the amount of his regular stipend for a picture, $100,000.

Wanger film, budgeted at $6,000,000, is slated to roll next March in Britain after actress winds in Metro's "Butterfield 8." It will location also in Greece, Rome and Spain.

Pat Boone Foundation Inc. has been chartered under the Membership Corporations Law to work for "the alleviation of want and human suffering and the betterment and improvement of manking through the making of direct grants for exclusively scientific, literary, religious or educational purposes." It is also authorized to make charitable contributions to other corporations, community chests and foundations "organized and operated exclusively for charitable purposes."

Rentals for "Yesterday's Enemy" in England alone will assure recovery of production costs and the rest of the world will be "bunce," stated British film-maker James Carreras in New York this week (The quoted word is pronounced *buns* and, as a check with the dictionary instructs, means bonus. Or, as the Yanks would say, gravy).

THEY'LL HAVE NONE OF THAT RACE TOLERANCE

The Audio-Visual Department of the Mississippi Dept. of Education has withdrawn a motion picture on tolerance, contributed to it back in 1953 by the Jewish B'nai B'rith organization, according to a report in the N.Y. Times.

Film, titled "The High Wall," already has had wide distribution. Apart from preaching tolerance of race and religion, the picture carries a message of tolerance for persons of different national origin.

State Senator George Yarbrough of Red Bank in Marshall County complained about the picture, saying that, among other things, it "tried to leave the impression that Americans are prejudiced against many things, including the Negro; it shows one scene where white children are playing with a Negro child; it tried to leave the impression that foreigners are making a better success than Americans," etc.

'Mouse' Producer to U.S.

London, Oct. 20.

Walter Shenson, producer of "The Mouse That Roared," planed out to the U. S. last Saturday (17) to attend the Washington and New York preems. The Highroad production for Columbia opens at the McCarthy Theatre, Washington, tomorrow (Wed.) and at the Guild in N. Y. next Monday (26).

Next week, Shenson planes out to Hollywood for confabs on his future production plans. He expects to return here by the end of the month.

ONE EXHIB GETS LOAN

Puerto Rican Qualifies for 5G 'Small Biz' Advance

Washington, Oct. 20.

Small Business Administration made only one loan to a theatre operator during September out of a total of 316 business loans amounting to $12,787,000, the agency reported.

Alberto Lopez Rosa, an exhibitor in Punta Santiago, Puerto Rico, got a $5,000 direct loan.

Top 30 In Mags Circulation War

The national consumer magazines are battling, as seldom before, for position and survival in a television world. What price circulation? Plainly the private wars between the Satevepost and Look and between the Ladies Home Journal and McCall's, now under the aggressive leadership of Herb Mayes, long with Good Housekeeping, are the dominating struggles.

The film industry's interest in the consumer periodicals is a constant one, partly in connection with advance-planting of tie-in text on upcoming feature films. By the same token most of the national publications have an avid taste for Hollywood copy. Hence VARIETY *has frequently excerpted the "standing of the clubs" as presented by The Gallagher Report, newsletter of the magazine field. The latest top 30 is taken from the full Gallagher list of 165 magazines:*

			SUBSCRIPTIONS		SINGLE COPY SALES	
1959 Pos.	1958 Pos.	PUBLICATION	Average 6 Months Ending 6/30/59	% Gain or Loss over 6 Mos. Ending 6/30/58	Average 6 Months Ending 6/30/59	% Gain or Loss over 6 Mos. Ending 6/30/58
1	1	Reader's Digest	10,252,305	+ 1.3	1,881,948	— 8.9
2	2	TV Guide	1,733,267	+16.8	5,263,814	+ 8.9
3	3	Life	5,460,731	+ 1.2	647,154	— .3
4	4	Saturday Evening Post	4,669,201	+ 8.9	1,335,479	— 6.2
5	5	Ladies' Home Journal	4,147,945	— .6	1,607,372	+ 5.6
6	6	Look	4,955,230	+ 2.4	746,023	— 4.9
7	7	McCall's Magazine	4,086,119	+ 3.1	1,405,453	+ 1.0
8	10	Everywoman's Family Circle	—	—	5,121,124	+19.0
9	8	Better Homes & Gardens	3,922,671	+11.8	876,764	— 8.0
10	9	Good Housekeeping	3,500,638	+ 3.7	937,340	— 5.5
11	14	Woman's Day	—	—	4,147,163	+53.2
12	11	American Home	3,049,634	+12.2	399,983	—19.3
13	12	Coronet	2,272,010	+ 6.2	804,589	—11.3
14	15	Redbook	1,645,522	+ 7.7	1,163,207	+ 0
15	13	American Legion Magazine	2,781,432	— 0	82	—51.4
16	16	True Story	1,282,991	— 1.5	1,176,905	+ 2.7
17	18	National Geographic Magazine	2,405,787	+ 4.2	11,608	— 2.1
18	19	Time	2,173,599	+ 4.4	204,753	+ 1.8
19	17	True	1,385,439	+ 4.5	919,954	—13.1
20	20	Scholastic Magazines	2,138,476	+ 3.1	208	+52.9
21	22	Boy's Life	1,866,436	+ 7.9	8,428	—10.7
22	21	Parents' Magazine	1,789,808	+ 1.5	21,581	— .3
23	32	Popular Science Monthly	951,870	+27.5	438,423	+10.7
24	23	Argosy	760,330	+ 1.8	600,168	— 5.8
25	28	Newsweek	1,164,459	+ 4.7	134,724	+ 4.9
26	26	Photoplay	585,691	—10.7	710,032	+15.2
27	25	Popular Mechanics	760,796	— .3	521,225	— 7.2
28	31	Modern Screen	537,391	— 8.3	730,029	+25.9
29	30	Scouting	1,259,564	+ 4.5	—	—
30	29	The Elks Magazine	1,252,180	+ 1.7	—	—

Word From Ga.: Good

Atlanta, Oct. 20.

Prosperity continues in Georgia. First, a summer slump never did materialize, per see. With seasonal upswing in business that always accompanies cooler weather, state has topped million mark in nonfarm employment.

Labor Commissioner Ben T. Huit revealed Friday that non-farm employment in state had reached a record 1,003,300 in August. That's 32,200 more than in August, 1958. It had been predicted that the long-sought million mark in Georgia employment would come in September or October, but bustling activity in industry, trade and public employment rushed in the magic million mark ahead of schedule, Commissioner Huit said.

Huit revealed that employment reached an alltime high in metropolitan Atlanta — which supplies 35.6% of the labor force — when the number of nonfarm salary earners rose to 357,200.

This Saturday (10) has been designated as "M Day" in the Atlanta Metropolitan area. On this day the millionth resident will arrive in the section and will be greeted with appropriate fanfare. It was thought the state would reach the million job mark about now, but times were too good and people just naturally wanted to go to work.

Effects of steel strike have not been felt till now, but toward the end of this month its impact could hurt. Metropolitan Atlanta has three automobile assembly plants, Ford, Chevrolet and Buick-Oldsmobile-Pontiac. They are producing 1960 models now after being shutdown for model changeovers, but steel shortage is bound to make itself felt by last week in this month if settlement is not reached.

Atlantic Steel Co., located here, had a 100-day strike earlier this year, but workers did not go out when national walkout was ordered. This plant, however, does not supply steel to local auto assembly plants. It employs 1,000.

Another item that affects business in state and may bring repercussions later on was news Friday (2) that price at Georgia farms for top quality frying chickens has hit an alltime low. United States Market Bureau reported that a low of 13½ cents per pound had been reached. A service spokesman said that this was the first time since the department kept keeping records that the price has fallen below 14 cents. While this might create little eyebrow lifting in other locaities, if it continues it could be serious in Georgia, since this state is largest broiler producing commonwealth in country.

Disney's 'Running Mates' Policy

Fresh Impetus Given Shorts—27 Lined Up, Of Which 12 Are Re-Issues

Walt Disney Productions has its own boxoffice philosophy: hog a theatre's full programming time. With each of the company's upcoming features there will be a three reeler and/or shorter films to accompany it.

Thus Disney provides the exhibitor with the full package and avoids the risk of having his feature coupled with an inferior feature in dual-bill houses. The shorts are always available although there's a legal restraint against "forcing" them.

Pursuing this policy Disney last week disclosed a program of 27 shorts for the next 12 months, all going via the Buena Vista distribution subsidiary. (The press handout on this, incidentally, was guilty of not-the-whole-truth, having neglected to say that 12 of the 13 one-reelers on the lineup are reissues.)

Be that as it may, Disney-BV is going ahead with the packaging idea in the manner that saw the "Grand Canyon" three reeler sold in conjection with the "Sleeping Beauty" feature.

Credo:

Also part of the b.o. philosophy: skipping of the big showcases and starting the features off in non-Main Stem situations. Latest to get this treatment is "Third Man on the Mountain," set to open at New York's Normandie. Majority of features from the producer in the past several years, the exceptions being the big "A's," began Gotham exposure in such houses as the Normandie, Trans-Lux 52d Street and the Guild.

Theory is that in this way word of mouth builds over the course of an eight-to-10-week run, there's no need for large campaign expenditures and there's an assurance of some rental accruing to the pictures. This all is in contrast with the deluxe theatres where, it's felt, house expense and campaign investments too often preclude the possibility of rentals for the distributor.

Two-Angled Disney Divv

Hollywood, Oct. 20.

Directorate of Walt Disney Products at special meeting yesterday (Mon.) declared 10c quarterly dividend on common stock.

This is together with 3% stock divvy per share of common.

Melon is payable Jan. 1, 1960 to stockholders of record Dec. 3.

U's Russian 'Snow Queen' As Frisco Fest Cartoon; Ineligible For Prize

San Francisco, Oct. 20.

Universal is putting its Russian-made, full-length cartoon, "The Snow Queen," into the San Francisco Film Festival on an out-of-competition basis.

Universal is also expected to enter two-reel-short, "The Boy Who Owned a Melephant," in the short subjects competition for a Golden Gate Award.

"Snow Queen" must go out of competition because it was previously shown at Vancouver Festival and therefore doesn't qualify under Frisco rules.

Fete opens Nov. 11 at 1,000-seat Metro Theatre and will run through Nov. 24.

Separately, Trans-Lux Distributing reported that its release, "Nude in a White Car," would be the French entry at Frisco. Pic is due for release in December. It'll be shown at the festival Nov. 21.

210 Japanese Cinemas Still Closed by Typhoon

Tokyo, Oct. 13.

Some 210 theatres remained closed in the area of Nagoya from damage caused by Typhoon Vera the night of Sept. 25. Exhibition losses in that hardest-hit area are expected to exceed $300,000. As of last week, 162 theatres were still marooned in flooded areas by the most costly typhoon in history, with a death toll of more than 4,000.

Of the 137 houses within the city limits of Nagoya, 20 were flooded to stage level, 35 had their seats submerged and 50 more had the paint peeled from the ceilings. Universal's Nagoya branch manager Chuigi Yasuda was believed lost when the Tokyo office had no word from him for three days. But when some communications were restored, Yasuda called in.

Col Augments Publicity

Going hand in hand with Columbia's enhanced production schedule and realignment of the domestic sales staff is a policy of more manpower on the ad-pub end.

Special unit men are being taken on to work on individual pictures one at a time. Already hired are Ray Levy and Steve Edwards. Others are to be added.

THE STRANGE STORY OF GIDEON PATCH . . . THE SHIP HE KILLED . . . THE MAN HE SAVED . . . AND THE DESPERATE SECRET THEY SHARED TOGETHER.

GIANT PRE-SELLING—Color ad in American Weekly, Nov. 15 reaching 19,600,200 readers in 33 cities. Just part of tremendous nation-wide campaign.

METRO-GOLDWYN-MAYER Presents

GARY COOPER CHARLTON HESTON

IN A JULIAN BLAUSTEIN PRODUCTION

"THE WRECK OF THE MARY DEARE"

GUEST STARS

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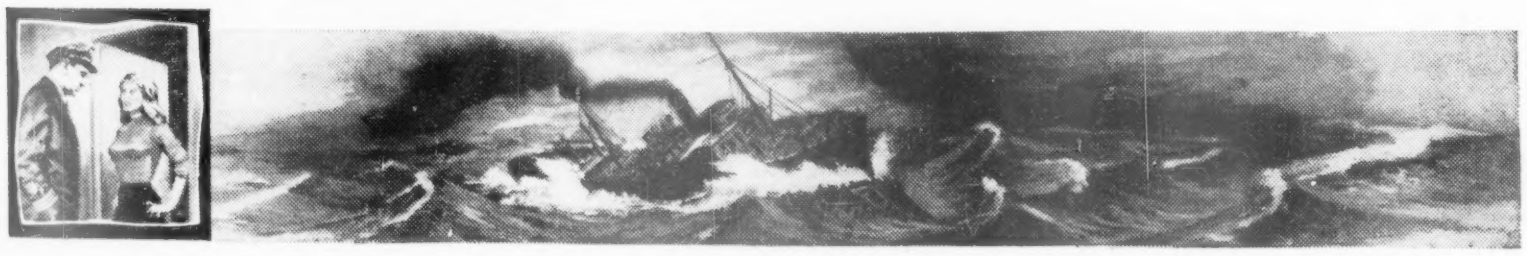
Screen Play by ERIC AMBLER · Directed by MICHAEL ANDERSON · in CinemaScope and METROCOLOR · A BLAUSTEIN-BARODA PRODUCTION

FROM THE GREAT SUSPENSE BEST-SELLER AND SATURDAY EVENING POST SERIAL BY **HAMMOND INNES!**



Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 8
This Date, Last Year 16

"THE PURPLE GANG"
Prod.—Lindsley Parsons
Dir.—Frank McDonald
Barry Sullivan, Robert Blake, Elaine Edwards, Jody Lawrence, Kathleen Lockhart, Don Haggerty, Paul Dubov, Marc Cavell
(Started Sept. 28)

"BLUEBEARD'S TEN HONEYMOONS"
(Shooting in Paris)
Dir.—W. Lee Wilder
George Sanders, Corinne Calvet, Patricia Roc, Jean Kent, George Coulouris
(Started Oct. 5)

AMERICAN INT'L
Starts, This Year 5
This Date, Last Year 11

COLUMBIA
Starts, This Year 25
This Date, Last Year 20

"ALL THE YOUNG MEN"
(Hall Bartlett Prods.)
Prod.—Hall Bartlett
Assoc. Prod.—Newt Arnold
Dir.—Hall Bartlett
Alan Ladd, Sidney Poitier, James Darren, Glenn Corbett, Mort Sahl, Ingemar Johannsson, Paul Richards, Lee Kinsolving, Mario Alcalde, Joe Gallison, Michael Davis
(Started Oct. 5)

"I AIM AT THE STARS"
(Morningside Prods.)
(Shooting in Germany)
Prod.—Charles Schneer
Dir.—Lee Thompson
Curt Jurgens, Gia Scala, Victoria Shaw, James Daly
(Started Oct. 5)

"STRANGERS WHEN WE MEET"
(Richard Quine Prods.)
Prod.—Richard Quine
Dir.—Richard Quine
Kirk Douglas, Kim Novak, Ernie Kovacs, Walter Matthau, Kent Smith, Carol Douglas
(Started Oct. 6)

"SURPRISE PACKAGE"
(Stanley Donen Prod.)
(Shooting in Europe)
Prod.—Stanley Donen
Dir.—Stanley Donen
Yul Brynner, Mitzi Gaynor
(Started Oct. 12)

"THE ENEMY GENERAL"
(Clover Prods.)
(Shooting in Europe)
Prod.—Sam Katzman
Dir.—George Sherman
Van Johnson, Jean Pierre Aumont, Dany Carrel
(Started Oct. 12)

WALT DISNEY
Starts, This Year 5
This Date, Last Year 5

"THE SWISS FAMILY ROBINSON"
(Buena Vista Release)
(Shooting in B.W.)
Prod.—William H. Anderson
Dir.—Ken Annakin
John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Tommy Kirk, Kevin Corcoran, Cecil Parker, Sessue Hayakawa
(Started Aug. 17)

METRO
Starts, This Year 19
This Date, Last Year 23

"THE SUBTERRANEANS"
Prod.—Arthur Freed
Dir.—Denis Sanders
Leslie Caron, George Peppard, Janice Rule, Andre Trevin, Gerry Mulligan, Roddy McDowall, June Walker, Jim Hutton, Ruth Storey, Arte Johnson, Romney Tree, Frank Wolff, Scott Marlowe
(Started Aug. 24)

"ADVENTURES OF HUCKLEBERRY FINN"
(Samuel Goldwyn Jr. Prod.)
Prod.—Samuel Goldwyn Jr.
Dir.—Michael Cortiz
Tony Randall, Eddie Hodges, Archie Moore, Mickey Shaughnessy
(Started Sept. 30)

"KEY WITNESS"
(Avon Prod.)
Prod.—Pandro S. Berman
Dir.—Phil Karlson
Jeff Hunter, Pat Crowley, Susan Harrison, Dennis Hopper, Johnny Nash
(Started Oct. 5)

"BELLS ARE RINGING"
(Arthur Freed Prod.)
Prod.—Arthur Freed
Dir.—Vincente Minnelli
Judy Holliday, Dean Martin, Eddie Foy Jr., Fred Clark, Jean Stapleton, Bernie West, Burt Clark, Frank Gorshin, Valerie Allen, Nancy Walter, Ruth Storey
(Started Oct. 5)

"THE PLATINUM HIGH SCHOOL"
(Albert Zugsmith Prod.)
Prod.—Red Doff
Assoc. Prod.—Sig Froelich
Dir.—Charles Haas
Mickey Rooney, Terry Moore, Dan Duryea, Harold Lloyd Jr., Jimmy Boyd, Conway Twitty, Richard Jaeckel, Warren Berlinger
(Started Oct. 5)

PARAMOUNT
Starts, This Year 12
This Date, Last Year 12

"BAY OF NAPLES"
(Shavelson-Rose Prod.)
(Shooting in Italy)
Prod.—Jack Rose
Dir.—Melville Shavelson
Clark Gable, Sophia Loren, Vittorio DeSica
(Started Aug. 17)

"THE RAT RACE"
(Perlberg-Seaton Prod.)
Prods.—William Perlberg, George Seaton
Dir.—Robert Mulligan
Tony Curtis, Debbie Reynolds, Jack Oakie, Kay Medford, Don Rickles
(Started Sept. 23)

"CINDERFELLA"
(Jerry Lewis Prod.)
Prod.—Jerry Lewis
Dir.—Frank Tashlin
Jerry Lewis, Ed Wynn, Erin O'Brien, Judith Anderson, Henry Silva, Count Basie, Robert Hutton
(Started Oct. 19)

20th CENTURY-FOX
Starts, This Year 25
This Date, Last Year 16

"CAN-CAN"
(Jack Cummings Prod.)
Prod.—Jack Cummings
Dir.—Walter Lang
Frank Sinatra, Shirley McLaine, Maurice Chevalier, Louis Jourdan, Juliet Prowse, Marcel Dalio, Leon Belasco, Peter Coe
(Started Aug. 3)

"SEVEN THIEVES"
Prod.—Sydney Boehm
Dir.—Henry Hathaway
Edward G. Robinson, Rod Steiger, Eli Wallach, Joan Collins, Thayer David, Berry Kroeger, Michael Dante, Alexander Scourby
(Started Aug. 3)

"THE STORY ON PAGE ONE"
(Co. of Artists Prod.)
Prod.—Jerry Wald
Dir.—Clifford Odets
Rita Hayworth, Anthony Franciosa, Gig Young, Mildred Dunnock, Biff Elliott, Sandy Meisner, Myrna Fahey, Alfred Ryder, Katherine Squires, Jay Adler, Joe Besser, Jerry Sheldon, Leo Penn
(Started Aug. 21)

"CRACK IN THE MIRROR"
(Darryl F. Zanuck Prod.)
(Shooting in Paris)
Prod.—Darryl F. Zanuck
Dir.—Richard Fleischer
Orson Welles, Brad Dillman, Juliette Greco, Alexander Knox
(Started Sept. 21)

"WILD RIVER"
(Shooting in Tennessee)
Prod.—Elia Kazan
Dir.—Elia Kazan
Montgomery Clift, Lee Remick, Jo Van Fleet, Albert Salmi
(Started Oct. 19)

UNITED ARTISTS
Starts, This Year 16
This Date, Last Year 30

"ELMER GANTRY"
(Elmer Gantry Prod. for UA Release)
Prod.—Bernard Smith
Dir.—Richard Brooks
Burt Lancaster, Jean Simmons, Shirley Jones, Patti Page, Arthur Kennedy, Dean Jagger, John McIntire, Rex Ingram, Edward Andrews, Kevin McCarthy, Hugh Marlowe
(Started Sept. 8)

"ALAMO"
(Batjac Prod. for UA)
(Shooting in Texas)
Prod.—John Wayne
Dir.—John Wayne
John Wayne, Richard Widmark, Laurence Harvey, Frankie Avalon, Richard Boone, Linda Cristal, Joan O'Brien, Chill Wills, Carlos Arruza, Pat Wayne, Bill Henry, Aissa Wayne, Veda Ann Borg
(Started Sept. 9)

UNIVERSAL
Starts, This Year 5
This Date, Last Year 8

WARNER BROS.
Starts, This Year 5
This Date, Last Year 12

"ICE PALACE"
(Shooting in Alaska)
Prod.—Henry Blanke
Dir.—Vincent Sherman
Richard Burton, Robert Ryan, Carolyn Jones, Martha Hyer, Jim Backus, Diane McBain, Ray Danton, Karl Swenson, Shirley Knight, George Takei, Sheila Bromley, Barry Kelly, Eric Sherman
(Started Aug. 3)

"RACHEL CADE"
Prod.—Henry Blanke
Dir.—Gordon Douglas
Peter Finch, Angie Dickinson, Errol John, Juano Hernandez, Woody Strode, Rafer Johnson
(Started Aug. 24)

"THE LIFE AND DEATH OF LEGS DIAMOND"
(United States Picts.)
Prod.—Milton Sperling
Dir.—Budd Boetticher
Ray Danton, Karen Steele, Jesse White
(Started Oct. 1)

"THE SUNDOWNERS"
(Shooting in Australia)
Dir.—Fred Zinneman
Deborah Kerr, Robert Mitchum, Peter Ustinov, Glynis Johns, Dina Merrill, Michael Anderson, Jr., John Meillon, Chips Rafferty, Molly Urquhart, Ewen Solon, Lola Brooks, Max Obiston, Mercia Barden
(Started Oct. 9)

"THE CROWDED SKY"
Prod.—Michael Garrison
Dir.—Joseph Pevney
Dana Andrews, Rhonda Fleming, Efrem Zimbalist Jr., John Kerry, Keenan Wynn, Anne Francis, Troy Donohue
(Started Oct. 12)

INDEPENDENT
Starts, This Year 44
This Date, Last Year 69

"THE GIRL IN THE RED BIKINI"
(Edward L. Alperson Prod. for Fox Release)
Prod.—Edward L. Alperson
Dir.—Byron Haskins
Mark Stevens, Joanne Dru, Robert Strauss, Asher Dann
(Started Aug. 3)

"GORGO"
(King Bros. Prods.)
(Shooting at MGM Studios, London)
Prods.—Maurice & Frank King
Dir.—Gene Lourie
Bill Travers, Vincent Winter, William Sylvester
(Started Sept. 14)

"THE CHARTOOSE CABOOSE"
(Red-Bill Prods.)
Prod.—William "Red" Reynolds
Dir.—Busby Berkeley
Molly Bee, Ben Cooper, Edgar Buchanan, Slim Pickens, Mack Williams, O. Z. Whitehead, Mike McGreevey
(Started Sept. 21)

Phone Co: In Yelp at P.A. For Loading Calls; Taped Rock Hudson as Come-On

Washington, Oct. 20.

K-B's Ontario Theatre, pushing "Pillow Talk," ran an ad in two local newspapers inviting calls on a given number to hear a message from Rock Hudson. It was a brief tape which played once and clicked off.

Calls were so heavy, telephone company moved in after the fifth day. The number was on the DEcatur exchange, and phone officials claimed theatre stunt almost broke down the entire exchange. DEcatur, they explained, is set up to handle only 60,000 calls daily. Since the ad, it'd been getting an average of 120,000 daily.

Phone company suggested abandoning it or switching to a bigger exchange. K-B decided to drop it.

DST HELD OFF, OZONERS PROSPER IN DENVER

Denver, Oct. 20.

Local drive-in theatres for the most part have remained open due to Indian summer weather usually enjoyed in this area until late November.

The ozoners have fared well this season in and around this Mile-High City and will continue to strip the last drop of cream from the area before winter snows and cold force them to close until the spring of 1960. All except a few that are equipped with heaters and the one "indoor-drive in" which remain open all year except on the snowy nights.

In Colorado daylight savings time has consistently been defeated each year in the legislature, which has no doubt been a boon to the drive-ins.

IATSE Show Theme: 'Keep 'Em Shooting Here'

Hollywood, Oct. 20.

Designed as a public relations presentation for the entire film industry and sponsored by International Alliance of Theatrical Stage Employees with the Hollywood AFL-CIO Film Council, an exhibition billed "New Horizons of 1959" opens at the Shrine Exhibition Hall here tomorrow (Wed.) for a run of six days.

Public will be provided with both live and filmed demonstrations of picture production activity. "Buy American" will be the basic theme, fitting in with the IATSE objective of keeping as much film-making in the States as possible.

Two half-hour films of the "behind-the-scenes" type, produced at the Warner and Walt Disney Studios, will be shown continually.

Union participation is under the supervision of George J. Flaherty, IATSE international representative, with Al Finestone, Hollywood publicist, coordinating.

Drive-In Goes 'Cafeteria'

Navasota, Tex., Oct. 20.

A remodeling program has been started here at the Navasota Drive-In Theatre. Improvements will include the grounds, screen and building. The snack bar has been remodeled and rearranged to afford cafeteria style serving.

Additional speakers are being added to increase the capacity of the ozoner from its present 265 speakers. There has been eight feet of screen added on each side of the old screen.

Dismantled, Theatre Burns

Dalton, Ga., Oct. 20.

Fire of undetermined origin destroyed Crescent Theatre, in downtown Dalton, a landmark that had been shuttered since last June and was being remodeled to house a dress shop and shoe store.

It opened in 1929 and operated continuously for 30 years before it was closed this summer.

Out-Like-Flynn-With-a-Grin; Star Regarded His Art Lightly

Hollywood, Oct. 20.

Funeral services for actor Errol Flynn who died of a heart attack last Wed. (14) in a Vancouver, B.C., were held here yesterday (Mon.) at the Church of the Recessional, with interment following in Forest Lawn. Among the mourners were his estranged wife Patrice Wymore and his parents, Prof. and Mrs. Theodore Flynn.

Identified with swashbuckling screen roles, Flynn frequently was even more flamboyant in his private life. Since his discovery in 1935 by a Warner talent scout, he not only went on to become one of the 10 top boxoffice stars but he also became renowned for his feminine exploits. Helping him in his pursuits were a magnificent physique and a dashing, roguish air.

His flair for both on-and-off-screen romance gave rise to the familiar expression, "in like Flynn." This phrase, incidentally, was to have been the tag for his autobiography, but the author and publishers ultimately decided upon "My Wicked, Wicked Ways."

Long known as a Hollywood glamour boy, the actor was equally at home in plush international saloons as he was on the bridge of his yacht or on the set of such derring-do pictures as "Captain Blood."

Born in Hobart, Tasmania, the son of a marine biologist, the mustached Flynn was newsman, pugilist and a soldier of fortune before turning actor in 1934. His interest in the stage and screen stemmed from an occasion when his South Seas schooner was chartered by an American group who were turning out a film on New Guinea head hunters.

For a brief period he trouped with the Northampton Repertory Company in England. After arriving in Hollywood he soon won stardom in Warners' "Captain Blood." Thereafter came a flock of other films including "Gentleman Jim," "Robin Hood," "The Sea Hawk," "Adventures of Don Juan," "Dawn Patrol," "Against All Flags," "Green Light," "The Prince and the Pauper" and "Objective Burma."

His last picture was "Cuban Rebel Girls," produced by the actor in Cuba during the recent revolution which saw Fidel Castro ousting the Batista government.

The much married Flynn wed actress Lili Damita in 1935, and this union was dissoived seven years later. In 1943 he married Nora Eddington and the couple later were divorced. His marriage to actress Patrice Wymore followed in 1950. Following their estrangement the actor reportedly was planning to wed Beverly Aadland, 17-year-old dancer whom we met while filming "Too Much Too Soon" two years ago.

Betwixt his marriages Flynn was involved in many escapades. Perhaps the most publicized one was a statutory rape charge which grew out of a cruise on his yacht with 16-year-old Peggy Satterlee. He won an acquittal following a jury trial in Los Angeles. His misadventures never seemed to faze the star—for he invariably retained his good nature and bore no grudges.

Four children survive him. A son, Sean, was born of his marriage to Lili Damita. There are two daughters by his second marriage and another daughter by his third wife.

Errol Flynn was so vividly identified as the epitome of the swashbuckler that he became a common denominator conversationally. "He's braver than Errol Flynn" was part of the pop language. Less acrobatic he was in the gallantry and derring-do tradition of Douglas Fairbanks Sr. of the silents.

Even Flynn's personal peccadiloes had an audience identification that was unique. A trailer at the Broadway Strand, during the World War II years, heralding "Objective Burma," screamed, "Attack! Attack!," and showed Flynn in characteristic bravado posture. It so happened, however, that this coincided with an unsavory headline involving the actor with an alleged attack on a girl, and the audience laughter was derisive.

Last-Gasp Copy

Vancouver, Oct. 20.

Prior to his death Oct. 14, Errol Flynn had circulated widely for a week, while selling his yacht to a Vancouver businessman, and was so much the subject of local columnists' copy that night-scribe Hugh Watson, of the Daily Province, had prefixed his day's Flynn item with:

"Unless something spectacular happens, this will definitely be the last item on Errol Flynn."

Bids Up Rentals While Rendering Fuller Justice

Minneapolis, Oct. 20.

Competitive bidding, which local exhibitors don't like because it boosts their film rentals, but which they want just the same so that all get a fair crack at the best boxoffice bets, has spread here from downtown to the neighborhood subsequent-run houses.

In the loop every important picture is put up for bids from the four competing exhibitor interests.

Now, for such blockbusters as "The Ten Commandments" and "South Pacific," when uptown here is divided into four zones for subsequent-runs, the picture goes to the highest bidders in each zone—one theatre to a zone in the various availabilities.

Also, in the neighborhood section where the Suburban World and Uptown theatres are deemed to be in competition these houses land the important subsequent-run releases for their initial uptown showings in this area.

Then, too, United Artists is calling for competitive bidding by four uptown theatres east of the Mississippi river, which divides the city. In this instance, U.A. has inaugurated a special 14-day availability for certain of its big pictures which are involved. Sol Fisher, owner of two of the houses, has complained to the Department of Justice that this is discriminatory because seven neighborhood theatres in other sections are not required to bid. Also, he contends, the four houses east of the Mississippi, are not competitive.

Fisher, who threatens legal action to try to knock out the U.A. releasing plan, is awaiting a D. of J. reply to his complaint.

Errol Flynn, Janice Drake & Washington's Lotus Club

Washington, Oct. 20.

New Lotus Club here hopes it's not jinxed.

On Sept. 25, comedian Alan Drake was on the bill there with Tony Martin when Drake's wife, Janice, was shot to death along with gangland's Little Augie Pisano in New York.

On Oct. 14 (less than three weeks had passed) Patrice Wymore was entertaining at the New Lotus when her husband, Errol Flynn, died from a heart attack in Vancouver. Flynn and Miss Wymore, his third wife, had been separated.

Blackstone Jr. With 'Bat'

San Antonio, Oct. 20.

Harry Blackstone Jr., magician son of a celebrated father, has been booked for a stage appearance at the Halloween midnight show scheduled for the Majestic Theatre on Oct. 31.

Screen feature will be "The Bat" (AA).

Buck Long to L.A.

Los Angeles, Oct. 20.

Buck Long has been transferred by United Artists Associated from southern division manager to head firm's western division.

He'll headquarter in L. A.

Ingmar BERGMAN spells BIG BOX OFFICE

VARIETY

The big story in the art house field is the b.o. activity of a pair of Swedish imports at two off-Broadway theatres. Both films are the works of director Ingmar Bergman who is being hailed as the new genius of the film world. Film and magazine writers are giving beaucoup attention to Bergman's "Wild Strawberries," which tallied a great $11,700 for 12th stanza finished Sunday (13) at the Beekman, and "The Magician," which is seen racking up a sock $10,800 for third round at the 250-seat Fifth Ave. Cinema in Greenwich Village.

Bergman's films are the talk of America—dozens of national magazines have scheduled articles—cash in on this bonanza today. Wire, write or phone Janus Films.

VARIETY

Fifth Avenue Cinema (R&B) (250-) $1.20-$1.80) — "Magician" (Janus) (3d wk). Second round for this Ingmar Bergman Swedish import is seen chalking up a record $12,000 with N. Y. film critics touting pic as a classic. Initial stanza was sock $10,500 with invitational premiere.

Sunset, LOS ANGELES—6th WEEK • Exeter, BOSTON—12th WEEK
MacArthur, WASHINGTON—6th WEEK • Vogue, SAN FRANCISCO—10th WEEK
Beekman, NEW YORK—18th WEEK

"A MASTERPIECE . . . nothing short of miraculous." —The New Yorker

"A jeweled horror tale" —N. Y. Mirror

ENGLISH VERSION AVAILABLE IN DECEMBER

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"ILLICIT INTERLUDE" • "THE SEVENTH SEAL"

AVAILABLE SOON

"WAITING WOMEN" • "A LESSON IN LOVE"

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TWO EXTRAORDINARY FILMS *by Ingmar Bergman*

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"Its amorous incidents are spicy in a thoroughly tasteful and elegant way" — N. Y. Times

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Picture Grosses

NEW YORK

(Continued from page 9)

"Libel" (M-G) and stageshow opens Friday (23).

State (Loew) (1,900; 90-$2) — "Career" (Par) (2d wk). This round winding up today (Wed.) looks like nice $36,000. First was $43,000. Continues on.

Victoria (City Inv.) (1,003; 50-$2) —"Odds Against Tomorrow" (UA). This session winding up today (Wed.) looks mild $20,000, very disappointing for an opening week. Holding. In ahead. "Some Like It Hot" (UA) (3d wk-6 days) (2d run), $9,000.

Warner (SW Cinerama) (1,416; $1.50-$3.75) — "Porgy and Bess" (Col) (17th wk). The 16th week ended Saturday (17) perked to fancy $22,500. The 15th session, $18,500.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Look Back in Anger" (WB) (6th-final wk). The fifth stanza ended last night (Tues.) was light $3,800. Fourth, $4,400. "Carry On Sergeants" (Indie) opens Oct. 27.

Fine Arts (Davis) (468; 90-$1.80) —"Room At Top" (Cont) (30th wk). The 29th week finished Sunday (18) was big $7,500. The 28th week, $8,100.

Beekman (R&B) (590; $1.20-$1.75) — "Wild Strawberries" (Janus) (18th wk). The 17th round ended Sunday (18) was okay $7,000. The 16th week, $7,500.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Magician" (Janus) (8th wk-5 days). The present frame ending today (Wed.) is heading for good $5,000 or near. Sixth week, $7,300. House was closed Monday and Tuesday this week for facelifting to make a topflight first-run house.

Normandie (T-L) (592; $1.25-$1.80)—"Best of Everything" (20th) (2d wk). First holdover stanza ending tomorrow (Thurs.) looks to hit solid $9,500. The initial week, $11,800, not quite up to hopes. Stays on.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Anatomy of Love" (Kass) (4th wk). Third session finished Sunday (18) was sturdy $7,600. Second week, $8,500.

Guild (Guild) (450; $1-$1.75)—"Scapegoat" (M-G) (10th wk). This week ending today (Wed.) looks mild $3,400 after $3,600 last week. "Mouse That Roared" (Col) opens Oct. 26. Speaking of the N. Y. art theatres taste for exaggeration, apparently because its sporty (they fool nobody in the trade very long), the management here has been fictionizing its quoted figures for "Scapegoat" from the outset, attempting to make this publication a scapegoat. It began with an opening week whopper that the film had broken the house record. Since then, the claimed figure has ranged from $4,000 to $1,600 ahead of reality. Current figure of $5,000 is around $1,600 on the kidding side, actual take looking like $3,400 or less. So what else is new?

Murray Hill (R&B) (565; 95-$1.80)—"Pillow Talk" (U) (3d wk). Second round ended yesterday (Tues.) held at socko $15,000 after $17,200 for opener.

Paris (Pathe Cinema) (568; 90-$1.80)—"Back To Wall" (Ellis) (7th wk). Sixth week ended Sunday (18) was mild $5,000 after $16,000 in fifth.

Plaza (Loper) (525; $1.50-$2)—"Aren't We Wonderful" (Indie). First week winding up today (Wed.) is heading for fine $12,000 or near. Holds. In ahead, "Anatomy of Murder" (Col) (15th wk), $5,000 but winding an unusually fine run here.

Sutton (R&B) (561; 95-$1.80)—"Gigi" (M-G) (51st wk). The 50th round ended Sunday (18) was smart $8,500. The 49th week, $8,000. "Sapphire" (U) opens Nov. 2.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Last Angry Man" (Col). Opens tonight (Wed.), with regular run starting tomorrow (Thurs.). In ahead, "Doctor in House" (Indie) and "Doctor at Sea" (Indie) (reissues) (2d wk-6 days), good $4,200 after $5,500 in first full week.

World (Perfecto) (399; 90-$1.80) —"Isle of Levant" (FAV) (15th wk). Current week finishing tomorrow (Thurs.) likely will hit fine $4,000. The 14th week was $4,500.

SAN FRANCISCO

(Continued from page 8)

$1.25-$1.50) — "Eye For An Eye" (Indie) (3d wk). Good $4,000. Last week, $3,500.

Vogue (S.F. Theatres) (364; $1.25) —"Wild Strawberries" (Janus) (9th wk). Nice $2,200. Last week, same.

Coronet (United California) (1,250; $2.75-$3.50) — "Porgy and Bess" (Col) (13th wk). So-so $12,000. Last week, ditto.

LOS ANGELES

(Continued from page 9)

Women" (20th) (1st wk, Los Angeles, Uptown; 2d wk, Hollywood). Soft $13,000 or near. Last week, Los Angeles, "Blue Denim" (20th), "House of Bamboo" (20th) (2d wk), $4,400. Uptown with Orpheum, Hawaii, "Wonderful Country" (UA), "Invisible Invaders" (UA), $16,700.

Downtown, Pix (SW-Prin) (1,757; (1,765; 90-$1.50)—"Great Caruso" (M-G) and "High Society" (M-G) (Downtown), "Bhowani Junction" (M-G) (Pix) (reissues). Dull $6,800. Last week, Pix with State, "Go, Johnny, Go" (DCA), "Crawling Eye" (DCA), $7,800.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50)—"Wonderful Country" (UA) and "Invisible Invaders" (UA) (2d wk). Light $7,600.

State (UATC) (2,404; 90-$1.50)—"Go, Johnny, Go" (DCA) and "Crawling Eye" (DCA) (2d wk). Tepid $3,500.

Chinese (FWC) (1,408; $2-$2.40) —"Best of Everything" (20th) (2d wk). Fine $12,000. Last week, $17,600.

Downtown Paramount, Iris, El Rey (ABPT-FWC) (3,300; 825; 861; 90-$1.50)—"Nun's Story" (WB) (2d wk, Downtown Par, Iris; 1st wk, El Rey) and "Born To Be Loved" (U) (2d wk) (Downtown Par, Iris), "Young at Heart" (WB) (reissue) (1st wk) (El Rey). Firm $16,000 or close. Last week, El Rey, "North by Northwest" (M-G) (4th wk), "Ask Any Girl" (M-G) (2d wk), $3,200.

Warner Beverly (SW) (1,612; $2-$2.40)—"They Came to Cordura" (Col) (2d wk). Stout $10,500. Last week, $16,000.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"FBI Story" (WB) (4th wk). Robust $12,000 or near. Last week, $14,000.

Vogue (FWC) (810; $1.25-$3)—"Big Fisherman" (BV) (10th wk). Hefty $5,500. Last week, $5,700.

Carthay (FWC) (1,138; $1.75-$3.50)—"Porgy and Bess" (Col) (14th wk). Okay $15,000. Last week, $15,000.

Fine Arts (FWC) (631; 90-$1.50) —"Room at Top" (Cont) (23d wk). Bully $5,000. Last week, $5,400.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 56th wk. Sunday (18) after big $13,300 last week.

CHICAGO

(Continued from page 9)

$1.25-$3.40)—"South Seas Adventure" (Cinerama) (56th wk). Sturdy $19,000. Last week, $16,500.

Roosevelt (B&K) (1,400; 90-$1.80) — "Wonderful Country" (UA). Bright $18,000. Last week, "Tamango" (Roach) (2d wk), $19,000.

State-Lake (B&K) (2,400; 90-$1.80)—"They Came to Cordura" (Col) (3d wk). Nice $17,000. Last week, $21,000.

Surf (H&E Balaban) (685; $1.50) —"Scapegoat" (M-G) (7th wk). Oke $2,400. Last week, $4,200.

United Artists (B&K) (1,700; 90-$1.80) — "Pillow Talk" (U). Boff $45,000 after new record weekday opening day biz. Last week, "Sign of Gladiator" (AI) (2d wk), $10,000.

Woods (Essaness) (1,200; 90-$1.80)—"Odds Against Tomorrow" (UA). Great $30,000. Last week, "Anatomy of Murder" (Col) (14th wk), $10,000.

World (Teitel) (606; 90-$1.50)— "Wild Strawberries" (Janus) (2d wk). Hot $6,500. Last week, $7,000.

WASHINGTON

(Continued from page 8)

"Pillow Talk" (U). Wham $18,000. Last week, "Orders to Kill" (Indie), $4,200.

Palace (Loew) (2,390; 90-$1.25)— "For First Time" (M-G). Satisfactory $13,000. Week earlier, "North by Northwest" (M-G) (10th wk), $9,500.

Playhouse (T-L) (458; $1-$1.80)— "Scapegoat" (M-G) (7th wk). Slipping to $3,000. Last week, $3,500.

Plaza (T-L) (276; 90-$1.49) — "Lovers" (Zenith) (3d wk). Sock $8,000 following $8,800. Holds on.

Town (King) (600; 65-$1.25) — "No Name on Bullet" (U) and "Floods of Fear" (U). Weak $3,000. Last week, "Started With Kiss" (M-G) (6th wk), $4,000.

Trans-Lux (T-L) (600; 90-$1.49)— "Anatomy of Murder" (Col) (16th wk). Oke $4,000 after $4,500 in 15th week.

Uptown (SW) (1,000; $1.25-$3.00) —"Porgy and Bess" (Col). Looks big $14,000.

Warner (SW) (1,308; $1.25-$2.50) —"Big Fisherman" (BV) (9d wk). Good $12,000. Last week, $15,000.

ST. LOUIS

(Continued from page 9)

—"Devil Strikes at Night" (Indie). Oke $2,500. Last week, "Wild Strawberries" (Janus) (2d wk), $2,000.

Fox (Arthur) (5,000; 60-90)—"But Not for Me" (Par) and "Miracles of Hills" (Indie) (2d wk). Nice $12,000. Last week, $18,000.

Loew's (Loew) (3,600; 60-90) — "Scapegoat" (M-G) and "Angry Hills" (M-G). Mild $9,000. Last week, "For First Time" (M-G) and "Hound of Baskervilles" (UA), $8,000.

Orpheum (Loew) (1,900; 60-90) — "Room 43" (Indie). Modest $5,000. Last week, "Gilda" (Col) and "Big Heat" (Col) (reissues), $4,000.

Pageant (Arthur) (1,000; $1-$1.75) — "Big Fisherman" (BV). Good $8,000. Last week, shuttered.

Richmond (Arthur) (1,000; 60-90) — "Paris Hotel" (Indie). Good $3,000. Last week, "Lucky Jim" (Indie), $2,500.

St. Louis (Arthur) (3,800; 60-90) —"FBI Story" (WB). Fast $20,000. Last week, "Samson and Delilah" (Par) and "Ulysses" (Par) (reissues) (2d wk), $10,000.

Shady Oak (Arthur) (760; 60-90) —"Room at Top" (Cont) (8th wk). Okay $1,000. Last week, $1,500.

BOSTON

(Continued from page 8)

—"FBI Story" (WB) (2d wk). Fine $18,000. Last week, $21,000.

Metropolitan (NET) (4,357; 70-$1.10)—"But Not For Me" (Par) and "Oregon Trail" (20th) (3d wk). Okay $13,000. Last week, $15,000.

Paramount (NET) (1,700; 70-$1.10) — "Tamango" (Roach) and "Orders to Kill" (Indie). Big $14,000. Last week, "Bat" (AA) and "Face of Fire" (AA), $15,000.

Pilgrim (ATC) (1,000; 60-$1.10)— "Cry Tough" (UA) and "Day of Outlaw" (UA). Bright $8,000. Last week, ditto.

Saxon (Sack) (1,000; $1.25-$1.50) —"Career" (Par) (2d wk). Great $15,000. Last week, $18,000.

Trans-Lux (T-L) (730; 75-$1.25)— "Vice Dolls" (Indie) and "Kiss Me Baby" (Indie). Big $6,000. Last week, "Respectful Prostitute" (Indie) and "Sins of Casanova" (Indie), $4,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Started With Kiss" (M-G) (3d wk). Torrid $15,000. Last week, $18,000.

TORONTO

(Continued from page 8)

"Porgy and Bess" (Col) (11th wk). Still capacity $14,000. Last week, ditto.

Towne (Taylor) (695; $1-$1.25)— "Bobbikins" (20th) (2d wk). Poor $3,000. Last week, same.

University (FP) (1,556; 75-$1.25) —"Anatomy of Murder" (Col) (9th wk). Fine $7,000. Last week, $8,000.

Uptown (Loew) (2,745; 75-$1.25) —"Pillow Talk" (U) (2d wk). Wham $14,000. Last week, $17,000.

SEATTLE

(Continued from page 8)

Hep $6,000 or near. Last week, $7,700.

Coliseum (Fox-West Coast) (1,870; 90-$1.50)—"Five Gates to Hell" (20th) and "Oregon Trail" (20th). Good $8,500. Last week, "Wonderful Country" (UA) and "Cry Tough" (UA), $8,400.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Best of Everything" (20th). Okay $7,500. Last week, "Man Who Understood Women" (20th) and "Missile from Hell" (NTA), $6,300.

Music Box (Hamrick) (850; 90-$1.50) — "Love Is Profession" (Kings). Okay $5,000. Last week, "North by Northwest" (M-G) (6th wk), $4,500.

Music Hall (Hamrick) (2,200; 90-$1.50)—"Pillow Talk" (U). Heading for big $10,000 or over. Last week, "Devil's Disciple" (UA), $6,600.

Orpheum (Hamrick) (2,600; 90-$1.50)—Stageshows. Last week, "It Started With Kiss" (M-G) (4th wk-4 days), $4,700.

Paramount (Fox-West Coast) (3,107; 90-$1.50)—"Hold That Hypnotist" (M-G). Drab $6,500. Last week, "Tamango" (Roach) (2d wk) and "Pagans" (AA), $3,300.

LOUISVILLE

(Continued from page 8)

Sky" (UA) and "Cast Long Shadow" (UA), $3,500.

Rialto (Fourth Ave.) (3,000; 60-90)—"Five Gates To Hell" (20th) and "Oregon Trail" (20th). Dull $6,500. Last week, "Man Who Understood Women" (20th), same.

United Artists (UA) (3,000; 60-$1)—"The Scapegoat" (M-G). Drab $5,000. Last week, "For First Time" (M-G), $5,200.

Mirisch Co. Takes on 'Major' Mantle With 2-Yr. $34,500,000 Prod. Slate

Hollywood, Oct. 20.

Mirisch Co.'s planned program of 10 pictures over the next two-year period will represent an outlay of $34,500,000, according to prexy Harold Mirisch. Two of the entries — James Michener's "Hawaii," acquired for the record price of $600,000, and "West Side Story," film version of the Broadway musical—will be filmed in as yet unselected wide-gauge processes for roadshow presentation. Also being considered as a hardticket entry is "Battle," the biopic of photographer Robert Capra.

Company, originally organized to produce so-called "marketable" pictures, has now assumed many of the aspects of a major studio without, of course, being burdened with the overhead of running a studio. Under contract to the Mirisch organization are producers and directors who operate as independents within an independent production company. It is the only indie outfit enjoying this unique setup. Moreover, the company maintains its own full-time production, legal and story departments.

Philosophy of Harold Mirisch, former Allied Artists executive, is that the creative personnel, which he prefers to term "the picture-makers," are the key to a successful production program. That is why, he said, he has made deals—either single or multiple-picture arrangements—with such picture-makers as Billy Wilder, Fred Zinnemann, William Wyler, John Sturges, Robert Wise and Delbert Mann. He stressed, for example, that his acquisition of "Hawaii" was contingent on obtaining the services of Zinnemann as producer-director.

On the basis of his experience with what he believed to be "marketable pictures made at a price," Mirisch said he decided to shift to a "go for broke" program. On analyzing the market, he said he noticed that the so-called "B" theatres had either been closed or converted to garages. As a result, there were no theatres in which the budget-minded films could get a fair exposure, he pointed out. "They ended up as second features," he said.

That's when he decided to concentrate solely on a program with blockbuster potential by acquiring important subject matter and manpower, Mirisch disclosed. With "Some Like It Hot," the company hit pay dirt. With "The Horse Soldiers," for which John Wayne and William Holden were paid $750,000 each, the chances are the company will break even. But Mirisch maintains that the gamble is worthwhile, for the returns on a hit can be phenomenal. In most instances, he pointed out, the producer may be the only one to end up on the short end of the deal.

Except for a nominal production fee, the producer gambles on the profit potential, Mirisch noted. He doesn't share until everybody else is paid off, he noted. However, he emphasized that United Artists, which completely finances the Mirisch program by guaranteeing the bank loans, shares in the gamble to an even greater extent.

Defends Costs

Mirisch defended the prices paid for properties and the deals given to stars. In the case of the $600,000 paid for "Hawaii," he believes—also based on the present market potential—that the picture based on Michener's subject matter has the potential of racking up grosses similar to "The Bridge on the River Kwai." As to the payment of huge sums to stars, Mirisch said that business judgment was involved and if certain pictures warranted the use of particular stars, they were entitled to receive as much as they can get.

Ten-picture program includes such entries as "Two for the Seesaw," based on William Gibson's Broadway play; "The Apartment," an original by Wilder and I.A.L. Diamond; "Roman Candle," a forthcoming Broadway play by Sidney Sheldon; "By Love Possessed," based on James Gould Cozzens' best-seller; "Rage to Live," based on the John O'Hara novel; "The Magnificent Seven," an American version of the Japanese film "The Seven Samurai."

Name writers are also a feature of the Mirisch policy. Ernest Lehman is working on "West Side Story." Ketti Frings completed "By Love Possessed," ditto Walter Newman on "Magnificent Seven." Isobel Lennert is writing the "Two for the Seesaw" screenplay, and Nelson Gidding is scripting "Battle."

Fighting Femmes

Continued from page 7

it couldn't be considered again without express intervention by the mayor or O'Connor, neither of which had interceded. Mrs. O'Halleren and others on the board voted to view the film again, explaining they wanted to be sure it was the one originally rejected. Mrs. Fischman stuck to her guns, and the hassle ensued.

"I was fired," she said, "for doing the right thing. If stopping smut from being seen on the movie screens is criminal, then I'm glad to be a criminal." She has been accused of being the most rigid and emotional member of the board, a sentiment understood to be shared by some of those who worked with her.

"Three Strange Loves," first submitted last May in the Janus name, was re-submitted by distrib Tom Dowd under his own Central Films banner, hopeful the play would escape the board's de ection. Dowd has since appealed to O'Connor, but so far has had no reply. Pic had a tentative booking at the arty Carnegie until the ban cancelled it.

Fed-Up Belafonte

Continued from page 7

specifically, Belafonte grants that the George Gershwin score produces some of the most beautiful music ever written. "I am not opposed to showing the Negro as being impoverished or anything like that," he said. "But when Heyward made the leading lady a prostitute, a leading male character a peddler of narcotics, another a man of lust and sex and wouldn't even let the hero stand on his own feet, I've had it up to here."

Belafonte said his next film would be "The Life of Alexander Pushkin," to be filmed in Russia with State Department approval.

"I have two concerns," Belafonte continued during the interview. "The first is to find subject matter on the Negro outside the United States. That is why Pushkin's story will make a good picture. He was a Negro, and died at 37 as a result of a duel. The second is to find subject matter on the Negro in America removed from the heavily dramatic. Sidney Poitier and myself have in mind a Western with the working title of 'The Exodusters,' concerning Negroes who went west following the Civil War."

PORTLAND, ORE.

(Continued from page 9)

"Big Operator" (M-G) (3d wk), $5,900.

Fox (Evergreen) (1,600; $1-$1.49) —"Best Of Everything" (20th). Good $7,000. Last week, "Bat" (AA) and "Face of Fire" (AA), $5,800.

Orpheum (Evergreen) (1,536; $1-$1.49) — "FBI Story" (WB). Lofty $8,000. Last week, "Man Who Understood Women" (20th) and "Terror In Texas Town" (UA), $6,700.

Paramount (Port-Par) (3,400; $1-$1.50) — "Wonderful Country" (UA) and "Great St. Louis Bank Robbery" (UA). Dull $4,000 or less. Last week, "That Kind of Woman" (Par) and "Mugger" (UA), $4,200.

OMAHA

(Continued from page 8)

(52d wk). Up to good $5,000. Last week, $4,500.

Omaha (Tristates) (2,066; 75-$1) —"But Not for Me" (Par). Fair $6,000 and not up to expectations. Last week, "Five Gates to Hell" (20th), $5,000.

Orpheum (Tristates) (2,877; 75-$1)—"FBI Story" (WB) (2nd wk). Sad $5,000. Last week, $8,000.

State (Cooper) (743; $1)—"North by Northwest" (M-G) (5th wk). Bright $4,500. Last week, $5,300.

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NATIONAL *Screen* SERVICE
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Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

Amusement Stock Quotations

Week Ended Tues. (20)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending.	63	20¼	19⅝	20	— ⅛
30⅞	20½	Am Br-Par Th	517	32½	28⅞	31¾	+2⅜
88¼	61¼	Ampex	567	97	83¼	95⅜	+9⅜
48¾	35	CBS	170	44½	42	44	+ ⅞
24½	17	Col Pix	34	18⅞	18⅛	18⅛	+ ¼
21¼	17	Decca	66	18⅝	17¾	18	— ⅝
59½	32½	Disney	56	38⅝	36½	37⅝	—1¼
97⅜	75	Eastman Kdk	298	91⅞	85	90⅞	+5⅝
9¼	6½	EMI	625	8⅛	7⅞	8⅛	— ⅛
29¾	13⅛	Glen Alden	641	25¼	24	24¼	— ¼
37	27¾	Loew's Inc.	69	30½	29⅞	29⅞	— ½
17¼	10½	Loew's Thea.	94	13⅞	13¼	13⅜	— ⅜
13¾	9⅞	Nat. Thea.	‡105	11¾	11⅛	11¼	— ¼
50⅞	42	Paramount	29	45½	44½	44¾	— ¼
36¾	21	Philco	374	26⅞	25½	25⅞	— ⅝
151¾	96¼	Polaroid	147	144½	136½	143¾	+4
71	43⅛	RCA	370	61⅜	58⅝	60¼	+ ⅞
11⅞	8⅜	Republic	52	9⅛	8⅝	8⅝	— ¼
14⅞	13	Rep., pfd.	7	14	13½	13¾	— ¼
40½	18	Stanley War.	97	36⅜	35½	35¾	— ⅛
33½	24½	Storer	13	31¼	31	31¼	..
43½	30⅛	20th-Fox	75	33¼	31⅞	32⅛	+ ⅜
29⅞	25½	Univ. Pix	4	26	25¾	26	..
84	72	Univ., pfd.	†120	76¾	75	75½	+ ½
32¼	24⅜	United Artists	52	28⅜	27¼	28⅜	+ ½
50	24¾	Warner Bros.	37	45	43½	44½	..
136¾	87¼	Zenith	230	104¾	99½	101½	..

American Stock Exchange

5⅜	3⅞	Allied Artists	15	4⅝	4½	4½	— ⅛
11¾	8½	All'd Art., pfd.	14	9⅞	9⅝	9⅞	+ ⅛
12½	6⅛	Buckeye Corp.	5	7	6¾	6⅜	— ½
7	2¼	Cinerama Inc.	123	4⅜	3⅞	3⅞	— ⅜
29⅞	15	Desilu Prods.	35	15⅞	15⅜	15¾	+ ⅛
9⅞	6	DuMont Lab.	143	8¼	7⅜	8⅛	+ ⅛
9¾	5⅝	Filmways	‡19	6⅜	5⅞	6¼	+ ¼
3	1½	Guild Films	78	1⅞	1⅝	1¾	..
10¼	7⅝	Nat'l Telefilm	171	9¼	9⅛	9⅛	— ⅛
10¾	4⅞	Skiatron	54	5⅜	5	5	— ⅛
9⅞	5⅝	Technicolor	170	7⅜	6½	7⅛	+ ¼
7⅞	3⅜	Tele Indus	37	3⅞	3¼	3¾	+ ⅜
22½	9	Teleprompter	11	13⅛	12⅝	12⅞	— ⅜
14⅞	7	Trans-Lux	7	11⅞	11¼	11⅜	+ ⅛

Over-the-Counter Securities

	Bid	Ask
American Corp.	1¾	2⅛
Cinerama Prod.	2¾	3
King Bros.	1½	1¾
Magna Theatre	2¾	3
Metropolitan Broadcasting	18¼	18¾
MCA Inc.	21½	22
Scranton Corp.	2½	3½
Sterling Television	1½	1¾
U. A. Theatres	8⅞	9¼

* Week Ended Monday (19).
† Actual Volume.
‡ Ex-dividend.
(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.*)

Glare From B. O. Throws A Halo

Continued from page 5

which he frankly characterized as "a moderate success."

Although U's revamped program has so far been identified with product that may be termed pure entertainment variety, Muhl asserted that company was not committed to a specific type of picture. He said he had been considering "On the Beach" when he learned that it had been acquired by Stanley Kramer.

He did not rule out possible deals with such independents as Otto Preminger, or other producers who accept the company's financing and utilize whatever facilities need but maintains complete control of cost and script.

New modus vivendi involving U rent-back of studio space from MCA was described by Muhl as working out "just fine" although he admitted that "There are few things to iron out between people not practiced to living with each other."

While the company's 1960 production program is weighted in favor of outside producers as compared with studio-made efforts, chief said the ratio was accidental and was no indication of deliberate policy.

Following "Portrait In Black" studio project with Miss Turner sharing in profit, company has scheduled the following pictures:

"Romanoff and Juliet," and independent production with Peter Ustinov.

"The Man Who Would Be King," in association with John Huston.

"Back Street" and "Elephant Hill," both with Susan Hayward's INDIE firm.

"The Ugly American," a studio project with Marlon Brando to receive a percentage of the profits.

"The Grass Is Greener," with the Cary Grant-Stanley Donen Company.

"Matilda Shouted Fire," with Doris Day's Arwin Productions.

"Survey: the Teenagers," with Albert Zugsmith's company.

"The Spiral Road," U's own starring Rock Hudson.

"The Winged Horse," with the Gregory Peck-Sy Bartlett Company.

"The Secret Ways," with Richard Widmark's firm.

"The S. 9. B. 'S," in association with William Wellman.

"The Imposter," a studio picture starring Tony Curtis.

"The Gathering of Eagles," studio project to be produced by Robert Arthur.

New York Theatre

RADIO CITY MUSIC HALL
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"A SUMMER PLACE"
Starring
RICHARD EGAN · DOROTHY McGUIRE · SANDRA DEE · ARTHUR KENNEDY · TROY DONAHUE
Written, produced and directed by DELMER DAVES
A WARNER BROS. Picture in TECHNICOLOR®
and GALA NEW STAGE SPECTACLE "FALL FROLIC"

Leslie Frewin Expands

London, Oct. 20.

In a new expansion policy announced last week by the Leslie Frewin Organization, Kenneth Bourke, who a year ago was appointed an associate director of the company, has been elevated to the board. James Ennis, who joined the company six months ago, has been placed in charge of administration. New appointments to the staff include Moira Duff, Pauline Mitchell and Ann Pasco. David Burrage, one-time film editor at Elstree Studios, has now been upped to account executive.

In addition to a string of industrial accounts, the Leslie Frewin Organization represents Technicolor, Walton Studios and the Talk of the Town nitery. Company has just moved into new offices off Berkeley Square.

Film Reviews

Continued from page 6

Diego Corrientes

commercial lure, is also of little help.

Jose Suarez, as the outlaw, is ruggedly handsome on a white charger. Sound track is faulty, and film is overlong. *Werb.*

La Gran Senora
(April in Portugal)
(SPANISH—COLOR

Madrid, Oct. 13.

Hispamex release of a D.I.A. production. Stars Alberto Closas, Zully Moreno; co-stars Isabel Garces, Yvette Lebon; features Manuel Diaz Gonzalez, Jose L. Lopez Vasquez, Jesus Tordesillas. Directed by Luis Amadori. Screenplay, Luis Marquina, Luis Amadori; camera (Eastmancolor), Jose Aguilo. At Cine Coliseo, Madrid. Running time, 92 MINS.

Despite a rash of screen values, this sentimental-romantic comedy gets cluttered up with an overdose of mistaken identity and repetitious farce. Not only does Alberto Closas, in a dual role, play a polished count and a lovable ne'er-do-well twin brother, but Zully Moreno doubles as a mannequin and fake countess.

Vet legit actress Isabel Garces gives a fine performance in her first film role as instigator of uneven flowing comic situations. Top-flight cast, behind-scenes in Madrid's haute couture and scenic settings of Estoril stand out in the mad-ball confusion of who's who. Songstress Mona Bell impresses in a chorus of "April in Portugal." Color is good. *Werb.*

Gringalet
(ARGENTINE)

Buenos Aires, Oct. 13.

Argentina Sono Film production in Panoramic Vision. Features Walter Vidarte, Graciela Borges, Raul Rossi, Beatriz Taibo, Juan Carlos Barbieri, Maruja Gil Quesada. Directed by Ruben Cavalotti. Screenplay, Rodolfo M. Taboada, from play by Paul Vandenberghe; camera, Alberto Etchebehere; editor, Jorge Carate; music, Tito Rivero. At Monumental, B.A.

An artificial production, this film attempts to cash in on what was a fairly successful play some years back. However, adaptation of the story to local atmosphere doesn't ring true. It will do fairly well in the domestic market and in Latin America, but isn't of the quality that will build a global demand for Argentine product.

Yarn concerns a light hearted youth in poor circumstances whose fortune improves. But he's discontent in a wealthy atmosphere and returns to his original background to recapture his former happiness. Script is unrealistic and strikes a falsely, sentimental note. There are occasional touches of unsubtle humor.

Walter Vidarte is miscast as Gringalet, the humanitarian Bohemian. Other players, for the most part, are merely adequate. The Boca, Buenos Aires' port area, is used as the youth's environment when he was a struggling factory worker. *Nid.*

Yank Production Slump In Mexico About Over

Mexico City, Oct. 20.

The Hollywood production slump in Mexico is about over, now that the rainy season is drawing to a close. American production will begin towards the close of October, according to the unions, with three pictures being readied. One of these is a biopic on Pancho Villa, a long-pending Plato Skouras project. Another will be an oater by 20th-Fox. The third film is to be Richard Widmark's indie production of the Luis Spota novel, "Mas Cornadas da el Hambre," a bullfight theme.

Optimism runs high here and feeling is that for balance of this year there will be rather steady Hollywood film activity, with this carrying over into 1960.

Turkin Heads for Hawaii

Fort Wayne, Ind., Oct. 20.

Marshall W. Turkin will become manager of the Honolulu Symphony Orchestra following release from his post as business manager of the Fort Wayne Philharmonic Orchestra, effective Nov. 13. He came to Fort Wayne four years ago after working as a theatrical agent for Music Corp of America in Chicago and as a traveling representative for Community Concerts Inc.

In addition to his Philharmonic duties, Turkin served as radio host for the Fort Wayne Fine Arts Foundation's "Adventure in the Arts" series since 1956. Broadcasting four times a week, he produced-narrated over 700 programs.

Forecast: No Consent Decree Change

Bicks Address to TOA Will Not Dwell on That Aspect of Latterday Operations

When Robert A. Bicks, acting assistant attorney general, antitrust division of the Dept. of Justice, goes before the Theatre Owners of America convention in Chicago Nov. 11, the one thing he will not tell the assembled exhibitor is that the Government is considering any drastic revision of the consent decrees.

Bicks has accepted to address TOA and to answer questions after his talk. Last November, in Miami, Victor R. Hansen, then assistant attorney general, addressed the convention. However, he wouldn't answer questions. Bicks is comparatively new to the department, having been appointed only last April.

A spokesman in the antitrust division in Washington routed the notion that the Department automatically reviews consent decrees every 10 years in the light of changing conditions. "We continually review the decree," he said, "but no drastic changes are contemplated at all. There is no rule that a decree has to be changed every 10 years. Some decrees expire after a given period of time. Others are self-enforcing. We just keep an eye on them.

"From time to time, we have met with people from the industry to talk over modifications. But we can't see where any important changes are necessary now."

There has been considerable pressure to get the antitrust division to relent on some aspects of the decree. Exhibitors, needing product, are particularly interested in the department's position re circuits going into production. Question is asked, for instance, whether the big divorced circuits can legally contribute to Motion Picture Investors Inc., which is selling shares and whose purpose is to 1. stimulate production and 2. to keep film companies from liquidating.

Indications are that when Bicks goes to Chicago, exhibitor leaders will urge him most strongly to consider a thorough review of the decrees which many say have been outmoded by developments within the industry since 1948.

Commenting on Bick's acceptance to speak in Chicago, TOA prez George G. Kerasotes said: "We are very fortunate that Mr. Bicks believes that it is in the public interest for the antitrust division of the Department of Justice to give its views on the many urgent problems now confronting the motion picture industry."

It is made plain in Washington that the antitrust division feels it is spending a disproportionate amount of time and attention on problems within the motion picture business.

MANTZKE TO REQUEST C. OF E. ENDORSEMENT

Minneapolis Oct. 20.

When North Central Allied holds its annual convention here Nov. 3 president Frank Mantzke says he'll ask for a full indorsement of American Congress of Exhibitors and a request to give conciliation "a fair trail."

Mantzke says he's encouraged by the "progress" that such arbitration is making and he cites the fact that via conciliation a small-town Iowa theatre recently was "saved." The film companies are showing more of a disposition to conciliate, he feels.

If conciliation finally is achieved to the fullest possible extent Mantzke believes it'll be one of the greatest things that ever happened for small-town theatres in particular and will be the means of keeping alive many of them, otherwise doomed.

Speed 'Anatomy' Into Mpls. Subsequent Runs

Minneapolis, Oct. 20.

Columbia's "Anatomy of a Murder" has gone into 11 of the city's 12 subsequent-run houses in the earliest clearance slot, 28-day, day and date, for a minimum run of seven days, after which it becomes available for the 35-day uptown theatres.

It went directly from the downtown RKO Pan, opening the day after it closed at the latter where it completed a nine-week loop run. Judging by its ninth week gross, it undoubtedly could have stayed longer downtown profitably, but under clearance here it became available for the 28-day houses because it was a moveover attraction at the RKO Pan.

Clearance here provides that the 28-day availability should be measured by the length of a picture's run in the first downtown house played. Before moving to the RKO Pan it played four weeks at the RKO Orpheum where it opened.

Admission for "Anatomy" was boosted downtown from the regular $1 to $1.50. In the 28-day uptown theatres the scale is $1.25 instead of the regular 85c. The picture is likely to take its place as the year's biggest non-hard ticket grosser here.

Ross Hunter

Continued from page 4

ads said only "See The Great One," and named the pic and the theatre. Each ad plugged a different theatre.

"It revitalized business in Detroit," Hunter said. Although he naturally considers "Imitation" was a good film, and one that did hefty business elsewhere, he cites some astonishing figures.

"In 27 theatres which would consider $70,000-$80,000 a good gross, 'Imitation of Life' did a $400,000 business."

Other films on which this individual approach has been used are "Hercules" and "The Mating Game," Hunter reports. With "Hercules," only television was used. With "Mating Game," the campaign was spread over radio, tv and newspapers. In each case, the exhibitors told him their grosses were materially increased, says Hunter.

"Business was up 50% the first month of the campaign," he reports.

In addition to ad campaigns, Hunter says theatre-owners are spending big sums to remodel and refurbish their theatres, as much as $500,000 a house. He mentions particularly the Michigan Theatre in Detroit and the Hippodrome in Cleveland.

Other impressions he picked up on his tour include a distaste for the current marathon-length films from Hollywood. Hunter thinks they're a mistake, too.

"Some producers are adding footage to get better terms," he says. "They're getting better terms, but they're Not getting better grosses."

British Film Prods. To Alter Pix Title Rules

London, Oct. 20.

British Film Producers Assn., is making minor changes in its titles registration scheme to eliminate some loopholes and confusions which occasionally have cropped up. One is, that any producer who wants to go to arbitration over a wanted film title, must do so within 14 days.

The scheme has in general been working smoothly, though currently there's a surprising near-clash of titles that could cause confusion in patrons' minds. Rank's "Northwest Frontier" opened at the Odeon, Leicester Square, last week, and "North By Northwest" (M-G) opens tomorrow night (Wed.) at the Empire.

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Election, Fine Weather Hit London Pix Biz But 'Frontier' Sock $25,500; 'Murder' Big 14G, 'Angel' Mild 5G

London, Oct. 13.

Continued fine weather plus the final stages of the General Election will hurt some West End first-runs, though the overall picture is above average.

Among the newcomers, "Anatomy of a Murder" made a boff start at the Columbia, with $14,000 for its opening round while "North West Frontier," day and dating at two West End Odeons (Leicester Square and Marble Arch) hit a smash $15,500 at the former and a fine $10,000 or near at the latter.

"Rough and the Smooth" is ahead of opening week at hefty $6,500 in second round at the Rialto.

Among the holdovers, "Nun's Story" continues as a hit at the Warner with fancy $8,000 on its 12th frame. "Gigi," transferred from the Columbia to the Ritz, began its first week in the latter situation with a mighty $8,000. "Blue Angel" is mild in fourth week at Carlton.

Estimates for Last Week

Astoria (CMA) (1,474; 70-$1.75)—"Sleeping Beauty" (Disney) (11th wk). Fair $5,700. "Solomon and Sheba" (UA) follows Oct. 27.

Carlton (20th) (1,123; 70-$1.75)—"Blue Angel" (20th) (4th wk). Mild $5,000. Third was $5,600. "Navy Lark" (20th) follows Oct. 15.

Casino (Indie) (1,155; $1.20-$2.10)—"Seven Wonders of World" (Robin-Cinerama) (85th wk). Smash $17,900. "Seven Seas Adventure" (Robin-Cinerama) preems Nov. 4.

Columbia (Col) (740; $1.05-$2.50)—"Anatomy of Murder" (Col) (2d wk). Opening week hit great $14,000 for 14 performances.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (77th wk). Sock $18,400.

Empire (M-G) (3,099; 70-$1.95)—"Yesterday's Enemy" (Col) (4th wk). Steady $8,500. Third was $9,500. "North By Northwest" (M-G) opens Oct. 14.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Killers of Kilimanjaro" (Col) (2d wk). Neat $6,700. "S.O.S. Pacific" (Rank) bows Oct. 15.

London Pavilion (UA) (1,217; 50-$1.75)—"The Mummy" (Rank) (3d wk). Brisk $7,500. Second, $8,000.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75) — "North West Frontier" (Rank). Heading for smash $15,500.

Odeon, Marble Arch (CMA) (2,200; 70-$1.70)—"North West Frontier" (Rank). Likely $10,000 or near.

Plaza (Par) (1,902; 70-$2.10) — "Man Who Could Cheat Death" (Par) (2d wk). Nice $7,500. First was $8,900. "Five Pennies" (Par) opens with charity gala Oct. 21.

Rialto (20th) (592; 70-$1.20) — "Rough and the Smooth" (Renown) (2d wk). Heading for hefty $6,500, better than opening round.

Ritz (M-G) (632; 70-$1.05) — "Gigi" (M-G). Mighty $8,000.

Warner (WB) (1,785; 70-$1.75)—"Nun's Story" (WB) (12th wk). Stout $8,000. "John Paul Jones" (WB) follows on Nov. 5.

Neo-Fascist Youths In Hassle at Italo Preem Of Rossellini's Film

Rome, Oct. 13.

The Rome preem of the Venice prizewinning pic, "General della Rovere" (Cineriz), was interrupted and disturbed by a group of neo-fascist youths who entered the theatre during the crowded late showing. They begin handing and throwing about leaflets attacking the film.

One of these urged "citizens" to join in protest against film's director, Roberto Rossellini. These attacked his political convictions and his private life, while another generically protested a pic which 15 years after the end of the war brought back and reconstructed the "shameful" atmosphere of "Paisan" and "Open City."

Police apparently were tipped off that there would be trouble, and reportedly had 150 special agents in and around the theatre. Show was resumed soon after the hassle started.

Cartlidge Promoted By Assoc. British Cinemas

London, Oct. 13.

William Cartlidge, general manager and a director of Associated British Cinemas, has been promoted assistant managing director of the company. Appointment takes immediate effect.

As a result of this appointment, Cartlidge has asked the board of Associated British Picture Corp. to release him from his duties as a director of ABC-TV, with which company he's been associated from its formation. He joined the board of the circuit in 1952, three years after his appointment as assistant to D. J. Goodlatte, the managing director.

UFA Plans Huge Film, TV Centre

Wiesbaden, Oct. 20.

UFA, the giant film production and distribution company which now headquarters in Duesseldorf, is planning to build a huge new film and television centre in Wiesbaden. The Wiesbaden court has just approved the project, which will cost about $6,750,000.

The centre will be used for producing UFA's own full-length features. It also will be used for advertising films, industrial pix, documentaries, its weekly newsreels, for producing films and feature pix for television as well as for shorts. It will be fully equipped for synchronization and for making trick films.

The initial plans call for using more than 90,000 square yards of ground, but this will eventually be expanded to provide additional studios.

This land has been selected not only for its central location in West Germany, but also with an eye to the fact that the West German government has just announced that its new commercial tele station will be headquartered in nearby Frankfurt.

'Horse' Breaks Records For 1st Wks. in Japan

Tokyo, Oct. 13.

First two week's roadshowing of "Horse Soldiers" (UA) broke all Japan records for a popularly-priced foreign picture, squeezing them in at Kansai (Osaka-Kyoto-Kobe) houses as well as at the Shochiku Central in Tokyo. At the 2,000-seat Central the pic racked up $34,040 in its first week and continued big in second stanza.

Day and dating at 10 theatres of two chains in the Kansai area, picture registered $60,218 the first week.

UA Japan manager Geza Polaty said Japan grosses on "Soldiers" would have been even bigger several years ago, before foreign pix were squeezed out of hundreds of houses.

Cogswell Quits Gladhand, Refusing Salary Cut

Honolulu, Oct. 20.

William O. Cogswell, a Hawaii Visitors Bureau exec for eight years, has decided to resign rather than accept a salary cut from $15,000 to $12,000 per year. He headed the booster group for six years but more recently has been serving in a reduced capacity.

James Townsend was brought in two years ago to take over the job when Cogswell's administration came under fire. Townsend was ousted last winter in another shakeup that brought in Charles G. Braden as general manager. Cogswell was dropped to department head status, becoming "director of visitor and inter-island relations."

Cogswell intends to return to the advertising and promotional field next month.

2 French Films About Russian Spy Sorge

Paris, Oct. 13.

Both Raoul Levy and Terra Films here have announced film versions based on the life of the Russian spy Sorge. Former will call his "Sorge" while the latter will be tagged "Qui Est Vous M. Sorge" (Who Are You Mr. Sorge?).

Terra Film seems to have a head start with a director already assigned. He is Yves Ciampi, and a co-production agreement has been signed with the Shochiku Co. of Japan. Pic will be made in both countries, and Ciampi's wife, Keiko Kishi, plays the femme lead with Sorge to be depicted by an unknown. It is due to start late this year.

Levy has not announced starting dates or leads or director as yet.

Barcelona Talky Film Congress An Embarrassment

Barcelona, Oct. 13.

Barcelona's First International Film Congress terminated its improvised seven-day program very long on verbiage and contrastingly short on organization and announced events.

Promoted by a group of young, zealous film club aficionados, cinema congress disenchanted all but a small knot of visting filmites from Italy, France, and England, enjoying their first sojourn in this showcase Mediterranean metropolis.

Embarrassed Catalans were vocally puzzled to explain why Spain's Direccion General de Cine and the City of Barcelona conferred blessings and financial support on inexperienced organizers patently unprepared to stage a film gathering.

Congress was a three-way cluster of National Film Conversations, study panels on films in color and color film viewing.

Announced but failing to show for color talks were Roberto Rossellini, British director Alexander MacKendrick, Yanks Ned Mann and Jack Thomas (both fighting time at Mike Todd Jr.'s Barcelona lab preparing "Scent of Mystery" preem prints), cameraman Otto Heller, Technicolor's George Gunn and scribe George Manvell.

Of the 13 non-competitive pix screened, "This Earth Is Mine" (U), Poland's Petites Drames," Gallic short-length "Poisson Rouge," Rafael Gil's "House of Troya" (Spain) and "Blue Angel" (20th-Fox) won audience approval at the romantically-decored Music Palace.

British Producers Group Turns Down Change In German Dubbing Setup

London, Oct. 13.

A proposal that dubbing licenses for British films in Germany should be allocated on a selection basis instead of the present controlled queue system has been rejected by the Federation of British Film Makers. It has been suggested that the Board of Trade should hand over its responsibility to the Federation and the British Film Producers Assn., who should inaugurate a selection procedure to replace the queue.

The FBFM council, at its meeting last week, however, felt that the BOT should continue to exercise the responsibilities which it had carried out satisfactorily in difficult circumstances. It also felt there was no acceptable basis for a selection system and that the present queue method should be maintained.

It was suggested, however, that special arrangements could and should be made for films which have a significant German participation as German finance for United Kingdom production would be more readily forthcoming if it were known that an early release of the film in Germany was assured.

E. L. Wailer will own new Villa Theatre which is under construction at Eagle Pass, Tex. Will be a 600-seat hardtop showing Spanish language product.

No Red Ink for Mex Fest This Year; Event Has Much Official Backing

Mexico City, Oct. 13.

Miguel Aleman Jr., coordinator of the Second World Review of Film Festivals, slated to be celebrated simultaneously in this capital and Acapulco from Nov. 25 to Dec. 12, confidently has stated that this year's event will not go into the red. Sales of space in the National Auditorium here as well as in the San Diego Fort in Acapulco has guaranteed funds needed to stage the festival, Aleman said.

While nothing officially is said at the moment, the festival is going to have strong backing of various official entities, including the Department of State and representatives of the Departments of Treasury, Tourist Industry, Foreign Relations, National Patrimony and Education. Top officials of these dependences will form the World Review Board to coordinate all festival activities with a view to building this up as top film event of the year. At the same time it will be ballyhooing its tourist attraction and other aspects.

As a matter of fact, while this year's event will be held both here and in Acapulco, site for next year will definitely be switched to the port resort. This move not only will hypo the ailing tourist traffic to Acapulco, which has been falling off recently but also it will give photogs a field day shooting bikini clad film cuties at the various beaches in between official functions.

Would Build Cash-Prize Setup

According to Aleman Jr., there is an ambitious plan to use surplus funds from the festival for establishing cash prizes for producers, actors, technicians, directors, etc., who are judgd to be turning out the best films of the year. Frederico Heuer, of the Film Bank, said that this would give "effectve stimulus to the film industry." He was referring to international benefits to the industry as a whole. Another plan discussed is to allocate money for production of educational films under the sponsorship of the Department of Education.

Jorge Ferretis, head of the World Review Board, indicated that federal entities will combine with industry associations and organizations to build up the festival as the best world film promotional event. Allied with official entities will be the Mexican Assn. of Film Producers, STPC and STIC (the two film unions), and the Film Bank.

A total of twelve nations, showing 21 films, will compete in this year's world review festival. And foreign delegations will include not only stars of films, invited top performers, producers, directors, photographers, etc., but also top politicos. Invitations have also been sent out to newspapermen covering the film industry.

Another major reason for transferring festival to Acapulco next year is the financial one. With Mayor Ernesto P. Uruchurtu still holding to a four peso top (32c), fest organizers have received okay from the governor of the State of Guerrro and the Mayor of Acapulco to sell orchestra seats in the Fort at 50 persos ($4). With most of the 2,000 seats on orchestra floor b.o. receipts will show a healthy rise, compared to weak showing last year.

President Mateos To Open

President Adolfo Lopez Mateos, a friend of the entertainment industry, has been invited to inaugurate the event. He sees the festival as a chance to increase tourist traffic to Mexico, and at the same time "give the Mexican picture industry a chance to see the latest efforts of world activity." He also added that he had great expectation that the Mexican vent would continue to improve from year to year, with this sentiment also echod by Alman Jr., who has been touring Europe inviting industry participation. Now he is going to N.Y. and Hollywood, to invite directors as well as leading figures of the American film world.

While nothing has officially been decided, Spanish participation may be authorized.

The Mexican event's importance is highlighted by fact that aside from being included in official festival calendar, the International Film Critics Award is to be given to the best film participating in the festival. Award ceremony will be at the San Diego Fort in Acapulco the night of Dec. 12, when the festival ends.

This is the first time that the festival will have an international jury, composed of pix industry personnel, drawn from art, cultural and technical phases, to judge competing films. Aside from the crix' awards, general certificates of merit and prizes will be also tendered to films participating in the event.

Larry Parks Set For Aussie Trek

Sydney, Oct. 13.

Ever since Danny Kaye set new boxoffice records here and took out of the country a sizable bankroll minus coin takeaway restrictions, the gravy train to this profitable territory has been loaded with top U.S. and British talent. These names are booked to the end of this year and well into 1960.

Latest to signature for a Down Under runaround is Larry Parks, who has been set by indie legit producer Garnet Carroll for a late November debut at the Princess, Melbourne. Betty Garret (Mrs. Parks) is also coming along for a 12-week minimum run.

Tommy Steel, British singer, has been set by the Tivoli loop for a 12-week run at a reported salary of $195,000.

Lee Gordon brings in Fabian this month for a quick runaround his Stadium Loop, and next March will preem Elvis Presley here.

Lifting of coin takeway restrictions, of course, is what makes playdates down here attractive.

Mex City Views Hassle Over 'Alamo' Publicity For Wayne Production

Mexico City, Oct. 20.

The "Alamo" agitation, currently causing an uproar in official and industry circles here, has the shrewd, sweet smell of advance publicity aimed at a boxoffice bonanza. With the controversy started, it may well be that the John Wayne production will make boxoffice records south of the border. It's hinted that Mexicans, with their curiosity and national pride aroused, will flock to see whether or not the picture casts the republic and its citizens in the role of villains.

There does not seem to be any danger of rioting and general uproar by the fans for, as John Wayne was quick to point out in a special letter addressed to the Film Bureau, he will submit a completed picture for approval by Mexican censors. He has to anyway to get an exhibition permit.

The Alamo affair got first impetus when bullfighter Carlos Arruza, who plays a role in the film, told film reporters that Jorge Ferretis, of the Film Bureau, had approved script, only mildly saying that it "tinkered" somewhat with history. Ferretis promptly denied that he had given any tacit approval, and that this would depend on what he saw in censorship of picture. He refused to say whether he thought film would be damaging to Mexico.

But others in industry took opposite sides of fence. Photographer Gabriel Figueroa flatly said that while film takes certain liberties with history, it does not place Mexico in a bad light. Actor and composer Jose Angel Espinosa, on the other hand, warned that showing would have "defamatory aspects" for Mexicans in certain sequences. He allegedly refused to accept a role in the film.

The one important point that should not be overlooked is that Wayne has no intention of endangering the friendship and cooperation he has developed in Mexico. Even Espinosa admitted that Wayne has "always been considered a friend of Mexicans." And actor-producer will continue in this role despite fact that the Alamo story will bring back into sharp focus a sore point in Mexican history, and one that cost the republic the loss of about half its territory.

SHOW-OF-STRENGTH, BUT LATE

Vittorio de Sica Thinks Italy Needs Milder Censorship to Aid Industry

Cork, Oct. 13.

Italian-actor-director Vittorio de Sica, in for the fourth Cork International Film Festival, sharply rapped Italian censorship as having a restrictive influence on directors. It was not a matter of rebelling against the established order of morality or religion, but the younger directors wanted to express the truth about present-day social problems without the feeling of domination via a government viewpoint. The censorship committee, which consists mostly of lawyers, priests and mothers of families, needs at least one or two members of the film industry on it, he believes.

De Sica added that consideration is being given to censorship laws at this time, and only if the laws are relaxed will it be possible to build up the Italian film industry. If there is no revision, then Italian film-makers will only be able to make cheap little comedies.

Censorship was in the news here when the Viewing Committee rejected Danish producer Johan Jacobsen's "En Fremmed Banker Pa" (A Stranger Knocks), and barred it from exhibition. State censorship does not apply at the Fest, but the Viewing Committee has right of rejection. They asked Jacobsen to make cuts, but he declined. The pic has been an award-winner in Denmark.

Festival only makes awards in documentary, educational and cartoon classes. The German production, "Der Veruntreute Himmel" (Defrauded of Heaven), looks a moneymaker in the pop class, and Emmet Dalton's "This Other Eden," version of the Abbey play, is an amusing lightweight comedy.

Stars were notably absent, with exception of De Sica, Jean Seberg, Niall McGinnis and moppets from France (Jeane-Pierre Leaud—in "Les Quatre Cents Coups" (Up to Some Mischief), England (Ian MacLaine—"The Boy and the Bridge") and Switzerland (Anita von Ow—"Es Geschah Am Hellichten Tag" (Assault in Broad Daylight). Germans sent a strong delegation, and France also was represented. Carl Foreman planed in for screening of "The Mouse That Roared."

Foreman also endorsed the proof the Federation of British Filmposal by Andrew Tilson, secretary makers, that a tax concession should be given to films shown at the Fest if they are subsequently released commercially in Ireland. Tilson also commented that the Cork Fest would be given better support by British producers in the future.

20th-Fox Submits Mild Letter Protesting CEA Boycott Vs. Selznick

London, Oct. 20.

Only apparent sequel to the decision taken by British exhibitors to boycott all films made by David O. Selznick so far has been a letter from 20th-Fox protesting in mild terms. It distribs Selznick's "Farewell To Arms," which is technically still in release though actually it finished the bulk of its playdates long ago.

The boycott move, taken by the Cinematograph Exhibitors Assn., followed reports that a batch of Selznick oldies had been sold to BBC for screening on television. The matter came before the Film Industry Defense Organization, outfit set up here last year to prevent the sale of vaulties to tv, but FIDO found it couldn't act as a body because the American distrib members felt that their participation in a boycott would offend the U.S. anti-trust laws. Hence, the CEA's uniliterial action.

FIDO's failure to cope with the situation as an entity doesn't mean the end of that organization. Its constitution is being amended with the American distributors' position in mind.

Cabled SOS on 'Nurse'

London, Oct. 20.

Nat Cohen, managing director of Anglo-Amalgamated, has received a cabled SOS from the Rank Organization in Canada, which is distributing his "Carry On Nurse."

The cable stated that because "Nurse" was on hold-over business, three additional prints were required. If it was impossible to return the negative, they asked for three additional positive prints as well as six trailers.

Vienna Next June Will Jump With Talent Juices

Vienna, Oct. 13.

An ambitious program for the 1960 "Wiener Festwochen" (Festival Weeks), which again will take place in June, has been unveiled by Egon Hilbert, newly-appointed director of the annual event.

Music fest will be inaugurated with a concert given by Bruno Walter. It'll feature Gustav Mahler's Sixth Symphony and Mahler songs sung by Elizabeth Schwarzkopf. The centennial of Mahler's birth occurs next year and will occasion an exhibition "Gustav Mahler and His Times."

The fest weeks also will see a series of concerts under the heading "Modern Austrian Music from Schoenberg to Our Day," featuring music by Schoenberg, Alban Berg, Anton Webern and the new generation, culminating in a concert version of Berg's opera, "Lulu." Bruckner's 9th will be performed in St. Stephen's Church.

There will be a concert entitled: Songs from Vienna, the opera will produce a new production of Wagner's "Ring" and "Andre Chenier" by Giordano. In front of the church of the Jesuits, Honegger's "Joan of Arc" will be given. There will be a Beethoven cycle conducted by Otto Klemperer with the Philharmonia Orchestra from London, a concert performance of Wagner's Rienzi with Svet Svanholm in the title role and concerts commemorating Robert Schuhmann's 150th birthday and Hugo Wolf's 100th.

Not less ambitious is the dramatic program. In Vienna's theatres the following plays are to be given: "Danton's Death" by Georg Buechner by the Volkstheater, a new production of "Midsummer Night's Dream" by the Burgtheater, Schnitzler's "Anatol" will be given by the Akademietheater and an open air performance of a play "Followers of Christ" by an Austrian author, Max Mell is planned in a renaissance courtyard. The Josefstadt Theater plans a series of "Austrian authors" most of whose names are unknown to the international public. Conferences and discussion groups led by such names as Carl Zuckmayer, Dimitri Shostakovich, Arnold Toynbee, Albert Camus and Oscar Kokoschka complete the list and there is talk of an additional film week in which each year one country should show their most representative productions.

Hilbert for the past six years has been head of the Institute for Austrian Culture in Rome. In the immediate postwar period he was responsible for the rebuilding of the Vienna State Opera, but internal friction forced him out of the post and he retired to Rome.

Jaime Laredo, 18-year-old Bolivian-born violinist who won the Queen Elisabeth of Belgium Competition last June, set with National Symphony, Washington, Nov. 24-25.

EUROPE STUDIES TV AS PROBLEM

Paris, Oct. 20.

Many film sources here feel that the setting up in Vienna recently of the International Bureau of Cinema, to deal mainly with television-film relations, and other economical technical problems, is like the proverbial closing of the barn door after the horse has been stolen. Thinking is that tv is here to stay and no amount of bureaus and plans can stop it or work out the so-called modus vivendi until tv arrives and makes its changes in film setups on the Continent.

Others believe it can help in making arrangements now so as to be ready to deal with the monster when it rears its competitive head. Second channels are pending in most signatories' countries. Hence, that and the selling of pix to tele will be the main basis of the IBC workings.

Federation of International Film Producer Assns. and the Union of International Exhibitors meet here Nov. 5-6 to work out an operating procedure for the IBC. The organization also may make the first tentative lists of film fests to be recognized next year with a firm movement afoot to pare them down, and introduce a system of less but more important ones.

Sources also point out that the growing periphery tv stations around France could encroach on the French television picture, and hasten a second channel which seems to be lagging again here. It may not be ready by next January, as announced last June. It is also felt that not selling pix to tv will be a difficult thing to enforce.

It is thought that tele and films took their place together albeit with troubles and far-reaching changes, in the U. S. and England, and will do the same on the Continent.

But IBC backers feel that a show of strength could hold off sales to tele of pix, and slowly begin to turn the industries over to making special films for tv and also keeping up their output of theatrical films. The coming talks should show whether there can be a cohesion in the outlook between the various countries on the film actions to be taken as tv gains fast footholds in Europe. Not quite the menace as in other countries here, it could suddenly become one.

62 'Silver Mask' Awards Handed Out To Italian Show Biz Personalities

Rome, Oct. 13.

A total of 62 "Silver Masks" were handed out to personalities in all fields of show biz at ceremonies held in Rome's EUR exhibition hall recently honoring distinguished work during the 1958-59 season. For the first time since 1946, when the prizes were instituted, kudos also went to names in fields of opera, legit and the cinema.

Among those receiving "Masks," voted by a jury of newsmen and critics (handed out by Rome's Mayor Urbano Ciocetti and Undersecretary for Entertainment Domenico Magri), were Magda Oliviero, Giulietta Simionato, and Maestro Tullio Serafin for the opera sector; Giorgio Albertazzi, Anna Proclemer, and Andreina Pagnani for the legit; Orson Welles, Anita Ekberg, Anthony Quinn, Silvana Mangano, Vittorio DeSica, Chelo Alonso, Renato Rascel and others for pictures.

Garinei and Giovannini topped the musical revue field while Emma Danieli and Mario Riva were voted the best tele emsees. Don Marino Barreto and the Kings Men won "Masks" as the best orchestras.

Paul Steffen topped other tv choreographers; Delia Scala and Carlo Dapporto were named best musical stage stars, and Virna Lisi and Vittorio Gassmann won out in the tele acting categories.

British Film Producers Get Chummy With Military Chiefs; Seek More Aid

London, Oct. 13.

British producers currently are hobnobbing with Service (Military) toppers to get improved conditions and lower charges for any facilities provided for film-making. Cooperation here with the Army, Navy and Air Force usually has been good, though reputedly far from being on a par with the help given by Washington to U.S. studios.

General producer platform is that companies should be given the most advantageous deal possible when making a responsible picture calculated to boost the Services directly or indirectly. The industry feels that a job such as "Dam Busters," for instance, rates as propaganda for the Air Force just as highly as any flag-waving death-or-glory subject.

Service chiefs are known to be sympathetic. But one big factor in all ventures involving the use of military forces is that their departments have to do their accounting to the treasury.

Spanish-Lingo Situations

San Antonio, Oct. 20.

San Antonio has more theatres that play Spanish language pictures than any other city in Texas.

Hardtops include the Alameda, Nacional and Guadalupe plus the El Capitan, El Charro, Fiesta, Mission Twin and Towne Twin Drive-In Theatres.

Hassle Over Too Many Extra Brit. Stage Events

London, Oct. 20.

Considerable hassling that's been going on for several months between distributors and exhibitors over the terms to be paid by cinemas devoting occasional nights to attractions other than films looks to reach an end soon. The joint committee of the Cinematograph Exhibitors Assn. and the Kinematograph Renters Society meets to discuss the position again Thursday (29), when it's expected a near-agreement will be in sight.

Initial argument by the KRS was that around 500 days a week might be lost to the distribs through a growing tendency for cinemas to give live shows, wrestling, boxing, bingo, etc., on one or two nights weekly. In an attempt to prevent the practice from becoming too prevalent, the Society recommended that its members not accept contracts for other than normal playing time. And where other attractions were substituted on some nights, to get compensation in lieu of film rental for those nights. For its part, the CEA held that exhibs had to keep going, and if cinemas weren't used for these occasional other attractions, many might have to close—which would deprive the KRS of not some revenue but all rentals.

Position at the moment is that the KRS has relented insofar as "bona fide live shows" are concerned, meaning stage performances and concerts, but is still adamant about bingo, wrestling and boxing. CEA thinks that to draw such an arbitrary line is illogical. But the KRS has recently pushed in further proposals, and it's these that will be discussed on Oct. 29.

CENSORSHIP WHODUNIT

'Bridal' Director Claims Irish Censor Cut Jehovah's Witness

Dublin, Oct. 13.

A censorship whodunit was solved here after Frank Launder, director of "The Bridal Path" (British Lion), complained in print that the film censor had deleted a reference to a character being a Jehovah's Witness. This, claimed Launder, was extending censorship into the religious field and is not covered by the Censorship Act.

It's now been shown that film reference was not cut by censor Liam O'Hara, but was deleted following an unofficial suggestion from him. There's been trouble with the Catholics resenting the campaigning of Jehovah's Witnesses in Ireland. In the film, there's a reference to a Catholic girl marrying an American who was a Jehovah's Witness.

The censor made a number of cuts in the film, but none had reference to this incident. After the censorship screening the censor discussed it with the distrib and suggested that the reference might be dropped. The suggestion, made unofficially to Leon Brown, Irish manager for British Lion, was not made officially but as a helpful suggestion, Brown being new to Irish territory.

Catcalls in Berlin For 'Moses & Aaron' Preem; Later Performance Calm

By HANS HOEHN

Berlin, Oct. 13.

The final days of the now-terminated Ninth Berlin Cultural Festival included a "scandal" at the Municipal Opera on the occasion of the first performance of Arnold Schoenberg's opera "Moses and Aaron." More than a hundred, mostly young people in the upper circle protested via whistles, catcalls etc. at the beginning of the second act against the continuance of the opera.

Conductor Hermann Scherchen furiously interrupted his baton work and called at the protesters: *"Listen and let us work! Or I must identify you with those people who anonymously threatened over the telephone to throw vitriol at my face and who demolished my car last night."*

The opera thus was continued but there were also loud calls of protest when the final curtain fell. However, there were more who cheered this work and particularly Scherchen, who, known as a pioneer and idealist with regard to modern music, has already got used to incidents like that.

The outburst was partly expected. When Carl Ebert, head of this opera house, revealed his intention to produce "Moses and Aaron," there were quite a few opera experts who called it an impossible enterprise. They found that this work, which Schoenberg never finished, not suitable for an opera house. Others called it too big a risk, even for such an outstanding ensemble as Berlin's Municipal Opera. Moreover, the local community is—with regard to Schoenberg — divided into two camps anyway. One calls him a great genius, even the greatest musical genius since Wagner, the other one shows a big dislike for his twelve-tonal music, not few calling it "decadent." Surprisingly enough, it's particularly the very young who are so much against this modern music.

Same sort of protest was registered against Hindemith's music and raised a similar "scandal" when Hans Werner Henze's opera, "King Stag," was premiered here three years ago. At a second performance of "Moses and Aaron" two days later there was no disturbance whatsoever and cheers galore for Schoenberg's music, conductor Scherchen and the entire cast. It will see here, in all, at least six performances. Its costs are very high.

Incidentally, Gertrud Schoenberg, widow of the composer, attended the premiere of "Moses and Aaron."

Top Italian Author-Actor Blasts Govt. Over Plight of Legit Theatre

Rome, Oct. 13.

A long and violent "open letter," spotlighting the plight of the Italian legitimate theatre and practically accusing the government of single handedly creating the situation, has been addressed to the new Italian Minister of Tourism and Entertainment, Umberto Tupini, by one of Italy's top actors and authors, Eduardo De Filippo. Letter follows closely on the heels of similar accusal (concerning the film industry) sent to Tupini by film director Roberto Rossellini.

According to De Filippo, Italian legit is much worse off than this country's film industry and "is closer to death than that of any other civilized country in the world." The Neapolitan author terms the State's relationship with the theatre very similar to that of Fascist days, only worse, adding that he feels it "tyrannical" in its frequent actions of hypocrisy and corruption. The local theatre would have been much better off, De Filippo opines, had it refused from the start to live off governmental subsidies and handouts, leaving state intervention solely to questions of censorship.

DeFilippo claims the theatre and the government entertainment offices are separated by "all sorts of parasites," all, without distinction being non-pro "outsiders," while the so-called experts used by the state offices and their satellites are likewise strangers to the theatre.

Rather than place the full blame for Italo legit plight on television, motorization, sports, radio, etc., De Filippo suggests that mismanagement has done more damage; that State funds are insufficient; that the decision to concentrate legit life-blood in only two cities (Rome and Milan) is "aristocratic and anti-popular"; that some $300,000 to $450,000 are each year diverted from the "true theatre" by local characters, politicians, rank amateurs or just plain clever operators.

Dramatist's Plight Impossible

"Italy," the Neapolitan actor writes, "is the only civilized country in the world where the profession of dramatic author has become impossible." (De Filippo himself is one of this country's best-known dramatists and most-performed authors.) Other barbs, in the open letter are aimed at legit censors and the local censorship system, which it's claimed operates in secrecy while the State has done little or nothing to help Italian authors. "To the contrary, everything has been done to exile them," according to De Filippo.

Actors, the protest avers, are just as badly off. "How is it possible to . . . form a class of actors with the few and sporadical contracts which, every year, employ at the most 50% of (our) professional actors, old and new?"

"On the other hand," he concludes his plea to Minister Tupini, "the actor, like the author, is in the hands of the state emissaries, meaning outsiders and incompetents, speculators and parasites."

Consolidated Amus. Co. To Use Dual Bills In Waikiki Under Forman

Honolulu, Oct. 13.

Consolidated Amus. Co. is revamping its policies under the new ownership of William Forman, who's also chairman of the board. Circuit, aside from its two Waikiki first-runners, will move into a fairly general dualer operation. It also will undertake more day-and-dating between either the Princess or Hawaii downtown and its Drive-in. It will up release dates to coincide, for the most part, with southern California timing.

Circuit will be following in the footsteps of the competitive Royal chain. Consolidated for some 20 years has shunned dual bills.

Forman, a major southern California theatre operator, announced that Fred Williams will continue as president and general manager. John H. Traut has been reelected veepee and secretary. Chung Chan, vet employe, is the new treasurer. Circuit generally has been two to three months behind the Mainland on its first-run releases.

Rogosin's Paris Dickering

Paris, Oct. 13.

American majors are increasingly interested in taking on foreign films for distribution in the States. There also seems to be more of a market for the unique, provocative, independently made American feature on its home grounds.

This is the opinion of Lionel Rogosin, maker of "On the Bowery," and here to place his latest pic, "Come Back Africa," which showed at the Edinburgh and Venice festivals.

Pix Censorship Still Being Mulled by Many In French Film Trade

Paris Oct. 13.

Powwows on film censorship have become a daily occurrence here. Since the banning of "Les Liaisons Dangereuses" for export and the complete refusal for either local or foreign showings of "The Night of the Hunted," the future of film censorship in this country, noted for its frankness in film fare, is one of the top film topics of discussion.

"Liaisons" is expected to finally get permission to sell abroad since it has been repeatedly pointed out that an expensive film can only amortize about half its expenses on French marts. And "Liaisons," being based on an 18th century classic novel, may also get backing from Minister of Culture Andre Malraux. "Hunter" concerns juve delinquency, now a touchy matter here, but is also expected finally to get a distrib nod.

Fear Repercussions

However, repercussions are ex-governmental groups who are already calling for greater surveillance of films, especially for young people. Maurice Herzog, governmental head of youth groups, believes that youth is vulnerable and can be wrongly affected by the bad kind of films.

Herzog maintains that liberty in expression is important but that public order and morals are also important. He feels that there should be greater governmental censorship control of films that betray moral standards and excite the worst instincts just to make money.

Local prefects, now empowered to ban pix deemed dangerous to public well being, are also getting into the act. It is now affecting filmmaking since offbeat, frank pix are being made because of the success of others.

Tom Van Dycke Gets TV Rights to Pagnol Pix

Paris, Oct. 13.

Tom Van Dycke, longtime Yank resident and ex-drama critic and legit producer, has taken over world television rights for all of Marcel Pagnol's films except the "Marius" trilogy. This is held by Warner Bros. pending the release and tenure of the Yank pic to be based on the trilogy "Fanny."

Van Dycke says he will use use a new commentary dubbing method for the pix instead of titles which are difficult for tv use. About 20 films are involved.

Color Pic on Visit Of Mex President to U.S.

Mexico City, Oct. 13.

Cinematografica Ariel will do a color documentary on the forthcoming visit of President Adolfo Lopez Mateos to the U.S. This is a return courtesy visit arranged when President Dwight D. Eisenhower came to Acapulco earlier this year. This earlier visit, too, had been filmed.

Camera crews will be sent to each of cities President Mateos will visit on his tour, winding up with Washington or talks at the Eisenhower farm. Documentary is to be released immediately after the close of the talks, and a print is to be presented to President Eisenhower.

Row Over 'Nightingale' Ended; Pic Prod. Looms

London, Oct. 13.

Apology and payment of costs by show biz writer and author Robert Muller has ended a dispute over the book "Cinderella Nightingale." Tele and variety actress Sabrina alleged that a number of incidents and circumstances therein could have been taken from her life and objected to passages involving the novel's heroine and her father.

Publishers withdrew the book from circulation last year and apologized in open court. The subsequent proceedings involving Muller came up in the High Court last Wednesday (7).

Inasmuch as Sabrina, through her counsel, said she had no objection to the publication of any new edition of the book including agreed adjustments to the passages complained of, it seems that Associated British Picture Corp., can now push ahead on a mooted film of "Cinderella Nightingale." The studio bought the property some time back before the Sabrina dispute broke.

Ask Italo Govt. Give $6,000,000 To Native Pix

Rome, Oct. 13.

The Italian government has been asked to contribute a total of more than $6,000,000 to support various aspects of the local film picture in the next two years. Full text of the new film aid law submitted by Minister for Entertainment Umberto Tupini for approval by the legislative bodies reveals that actual sums asked for relating to the period ending in December, 1961, when the main clauses of the law itself expire, total over $5,700,000. Then additional unspecified allotments would bring the total well over $6,000,000.

Specifically, law sets aside some $200,000 to be divided every year among five worthy feature films while another $360,000 each twelvemonth goes to worthy documentaries. (Both awards are voted by specially appointed juries). An unspecified sum is to go each year to support the Centro Sperimentale film school in Rome where directors, actors, technicians are trained.

A special fund of about $1,350,000 is to be set aside for the LUCE Institute, (mostly to cover deficits there) also in Rome, while some $200,000 per year is assigned to the International Council for Films and Television, with HQ in the Eternal City.

Biggest allotment in the proposed bill, totalling some $3,225,000, is to be set aside for a special fund covering various expenditures, including the Venice Film Festival, the Film Library at the Experimental Film School in Rome, Italo participations at foreign festivals or film weeks, (as well as the propaganda for Italian films abroad, for film workers assistance funds and for aid in transport of film material on Italian railroads).

The law, currently being considered by Italian parliament, would be retroactive to July 1 this year when the previous aid law expired, and remains valid through December, 1961. It is the first important proposal made by the new Ministry for Entertainment since this was officially instituted last Sept. 1.

Moscow Fest to Repeat

London, Oct. 20.

The Moscow Film Festival, which was held for the first time last August, is to become a regular event, according to Jacob Malik, the Soviet Ambassador to Britain. He made the announcement when presenting Lewis Gilbert, director of "A Cry From the Streets," with the Silver Medal which he was awarded at the fest.

Gilbert received the award for the best direction of children. "Cry" was the official British entry at Moscow and was bought by Sovexport. The pic stars Max Bygraves, with the Australian moppet Dana Wilson.

Releases In Argentina Down 15%; Attendance Also Shows Slump

Washington, Oct. 13.

Number of feature films released in Argentina dropped 15% to 581 last year, according to U.S. Commerce Dept. Decline was attributed to import quotas which went into effect in April 1958.

Half the 1958 releases were American. Under present quota, 200 U.S. releases are allowed in this year.

Theater attendance in Argentina was also down last year, reportedly because of rising living costs and higher admission prices during November and December. Admissions were estimated at between 160 and 170 million, slightly below the 1957 estimates.

The Argentine film industry produced 24 features in 1958, nine in color. Financial aid from the National Institute of Cinematography and a climate of political freedom gave new vigor to the domestic industry. Production schedules were fuller than a few years previous and more capital was being ventured. However, general quality of Argentine films remained only average, according to the Dept. and "an enduring revival of the industry is not assured."

Adviser Yul Brynner

Neckargartach, Oct. 13.

Yul Brynner, adviser of the UN's International Refugee Organization, appeared at the camp for foreigners, talked Russian with the refugees and made a tele picture of 30 minutes for the UN.

Brynner, who played a reporter, also visited the camp in Neckargartach and distributed candy to the children. Brynner's picture will be televised on Christmas.

Mex Backers of Review Of Film Fests Resent Belgium's 'Muscle-In'

Mexico City, Oct. 13.

Outraged talk in film circles here centers around the fact that "ungrateful, unethical" *extranjeros* (foreigners) are trying to do wrong to the Mexican picture industry.

"Just figure it, senor," is the comment heard in the industry, "after we have put much time and effort and money to promote the Review of World Film Festivals as *the* most important cinema event of the year, they are trying to wrest away the idea and the glory."

But it will not happen, according to the emphatic statement of Review organizers and the entire film field, including the unions.

All the injured Mexican outcries are the outcome of an apparently unsuccessful bid, fostered by Belgium, to make the Review an international event, to be held in a different nation each year. A proposal to this effect was made to the International Federation of Film Producers, according to news reaching here, but without any definite action being taken.

Mexico gave birth to the review of film festivals idea last year at the National Auditorium, and is now preparing for a second event this November, a much improved festival with the kinks of last year's event removed. General goal is to make this the most important film competition of the year, with all the accompanying ballyhoo of star junkets, producers, writers, directors, etc.

Miguel Aleman Jr., on the executive board of the organizing committee, stated recently that the Mexican festival can become the major international industry event and add stature not only to Mexico's industry but to all film activity throughout the world.

Peter Rogers, G. Thomas Signed by Anglo Amalg

London, Oct. 13.

A five-year contract, reported to involve a minimum of $8,400,000, has been signed by Nat Cohen and Stuart Levy of Anglo Amalgamated Film Distributors, with Peter Rogers. It calls for a minimum of three pix a year.

The deal cements the combination of Rogers, Gerald Thomas as director, and Anglo Amalgamated, whose three "Carry On" features have been among the top grossers of the past year here. The third in this series, "Carry On Teacher," is currently on general release and is in the same money bracket as its two predecessors, "Carry On Sergeant" and "Carry On Nurse."

WB-Pathe Plans To Streamline Its Sales

London, Oct. 13.

Following the resignation of Percy Livingstone to join the newly formed Warner-Pathe Distributors, James F. Pattinson, managing director of 20th-Fox in Britain, announces a streamlining of the company's sales division. It is being geared to handle the 40 films by the studios for release between now and the end of 1960.

Sam Redford and Percy Reeback have been named joint sales managers and Frank Poole is being transferred from Leeds to head office as sales executive. Bob Smart is upped to the managership of the Leeds branch.

Paganini Strings Start Last Lap of L.A. Tour

Buenos Aires, Oct. 13.

Paganini String Quartet (Henri Temianka, Charles Libove, David Schwartz, Lucien Laporte) have just flown on to Brazil on the last lap of a South American tour which began in Guatemala, and has included Peru, Chile and Buenos Aires. This is a reversal of the customary South American longhair circuit, which usually starts on the Atlantic to wind up on the Pacific coast.

Such tours are made feasible nowadays because of the rapidity and convenience of air travel, which enable performers to fly to Argentine provincial cities, such as Tucuman, Cordoba, Salta, Mendoza and Mar del Plata, making possible a much larger number of bookings than formerly. In Brazil flying is essential, as in many cases there is no other means of communication with other cities.

This second Paganini tour in South America was handled by Robert Barry, in conjunction with the Argentine Mozarteum and the Quartet had a number of records and "firsts" to its credit. Right after their debut at the Colon Theatre, first violinist Henri Temiana stepped on podium as Conductor of the National Symphony Orchestra in the last of the Beethoven Cycle. The Quartet was also presented as the first world attraction in a series of noon concerts, sponsored by ESSO (Standard Oil Co.) at the Gran Florida Theatre, right in the very heart of the business center. The 1,900-seat theatre was completely filled, and with so intent and appreciative an audience as to astonish these musicians.

Quartet was also sold for two TV appearances, sponsored jointly by Braniff Airways and Mercedes-Benz automobiles.

N. Y. and Chicago Gals Win Harpist Prizes in Israel

Tel Aviv, Oct. 13.

International Harp Contest held here and in Jerusalem last month produced the following winners:

1. Susanna Mildonian, Italy, $3,500 Harp.*
2. Susann Hackett McDonald, New York City, $2,000.
3. Edward Witsenburg, Holland, $1,500.
4. Elizabeth Fontan Binoche, France, $1,250.
5. Bertile Huguet, France, $750.
6. Marie Lise Nadeau, Canada, $600.
7. Lynn Alison Turner, Chicago, $500.
8. Jean Claude Dubois, France, $400.
9. Ursula Eva Hanggi, Switzerland, $300.
10. Jeanine de George, France, $200.

*Harp donated by Lyon & Healy.

French Cinema Attendance Off

Govt. CDC Shows 10% Dip in Some Areas; Price Hike Fails to Hurt

Paris, Oct. 13.

The governmental Centre Du Cinema has released French film box office figures for '58 and found that there was a falling off in filmgoing of 10% in metropolitan areas. However CDC also noted the plus factors that hiked entrance fees did not cut into firstrun attendance. French films were gaining on their own marts and abroad, provincial receipts upped, and French prestige and prizes at the many international film fests were also big.

So the CDC feels bullish, with filmgoing early this year on upbeat. But television is now looming a growing threat and it is felt that steps have to be taken for a modus vivendi before there is another drastic drop in film spectators.

Though patrons fell 10% in '58 from '57, there was an 8% rise in gross receipts due to tab hikes. There were 104 French films, 13 less than '57, and 205 foreign dubbed pix. Though production costs went up for French films they went down for coproductions which kept costs fairly stable.

Sixteen distributors, eight French and eight American, control most of the biz in France. The French groups take about 30.3% of all the film gross and the Yanks about 33.1%. American pull usually stays about the same with a slight percentage fall off the last few years.

So the CDC remains the same in its figures which, though precluding a drop in filmgoing, point up its ironing out by upped prices and a growing filmgoing this year. It again denotes the paradox here of a fairly solvent enterprise which is always on the border of crisis.

'La Vie Parisienne' SRO; Holdovers Characterize Paris Legit Situation

Paris, Oct. 20.

Jean-Louis Barrault-Madeleine Renaud production at the Palais-Royal, a revival of the old Offenbach "La Vie Parisienne" is still selling out. Meantime Barrault takes over his post as head of the new state theatre, the Odeon-Theater De France, previously the second of the Comedie-Francaise houses.

Last season hits still doing top biz are Felecien Marceau's "La Bonne Soupe," Arthur Miller's "View From the Bridge," Jose-Andre Lacour's "L'Annee Du Bac," and Jean Anouilh's "L'Hurluberlu." Other reprises like "Two For the Seesaw" and Marcel Achard's fourth year "Patate" are slipping somewhat. One musical, "Pacifico," with Bourvil and Georges Guetary, is holding near-capacity in its second year.

There are hardy perennials around that go on doing adequate biz in small theatres like Herman Wouk's "The Caine Mutiny Court-Martial" and Eugene Ionesco's "The Bald Singer."

R. MacDougall-Ted Allen comedy "Gog and Magog," is doing $1,500 nightly, big. Jean-Paul Sartre's "Les Sequestres D'Altona," in spite of divided reviews, may rate a run, and ditto Anouilh's "Becket" and Jacques Audiberti's farce "L'Effet Gatpion."

Marlene Dietrich Paris Preem Set for Nov. 27

Paris, Oct. 13.

It is now definite, Marlene Dietrich does not do her first French song stint at the Alhambra-Maurice Chevalier, as initially reported, but at the new Etoile Music Hall, helmed by Bruno Coquatrix.

She bows on Nov. 27 for a two-week show in which she is surrounded by house acts and 10 chorus girls.

Miss Dietrich will sing in French, English and German. This may set a precedent for Yank show names in houses here, usually too prohibitive because of the cost. Miss Dietrich took a special price for the occasion and if she clicks, more Yank names might become house features here.

Callas Piques Berliners

Berlin, Oct. 13.

Maria Callas is re-scheduled here for Oct. 23 at the Titania Palast, replacing the Oct. 3 cancelled concert. Greek-American diva provoked some irritation here. She did not claim to be ill herself this time but said her conductor, Nicola Rescigno, was sick and without him she could not possibly sing.

Cancellations always annoy concert-goers, especially those paying up to $25 (100 Deutschmarks) per ducat for four arias. This may alter the atmosphere for Mme. Callas.

Recent Morocco, Tunisia Remittance Decrees Irk U.S., French Distributors

Paris, Oct. 20.

Film circles here and American major film distributors here are disturbed by the recent Moroccan and Tunisian decrees holding up film remittances until they get satisfaction on franc exchange plus quota systems and protective measures to insure the start of film industries in both countries.

Neither Morocco or Tunisia devalued their franc setup along with France last year and they have been demanding that their payments be made at the old franc rate which entails a loss for French and U. S. distribs. French and Yanks are demanding reimbursements of franc payments on the new rate, about 485 to a dollar over the old 420 setup.

Since both countries are part of the French franc sphere, payments were made in France in francs to both Yanks and French film reps. The fact that both customers makes their stand on francs a difference between a good margin of profit and just a small income that may not be worth all the difficulty.

Thus, the decision here was to face up to the African authorities. Budding film industries are negligible there and protective aspects seem exorbitant to local observers. The fact that these territories are developing and may become a crucible for other African spots is another reason why the French have decided to be firm on this question now. That also goes for Yank distribs.

Talks are now on to get a modus operandi as well as firm agreements. It is ironic that this has started at a time when French and U. S. film companies were looking forward to helping in African markets to start the beginning of bigger markets and thus bigger eventual returns.

Honolulu Burley House Turns to Japanese Pix

Honolulu, Oct. 13.

Royal Theatres has renovated one of the city's oldest theatres, the Honolulu, and reopened it as the Asia. It will serve as another first-run outlet for Japanese films. House, which was operated by the rival Consolidated circuit for some years, has been shuttered off and on since the last World War. Most recently it housed a burlesque policy.

This 525-seater has given it a new front, new lobby and new seats. It's located only a few blocks from the downtown shopping district.

'Jack' Makes Hit

London, Oct. 13.

"I'm All Right Jack," the Boulting Brothers comedy distributed through British Lion, has created an alltime record on the new Rank circuit.

In its first leg of London release in the northwestern area it grossed over $123,000. The pic stars Ian Carmichael, Peter Sellars and Terry-Thomas.

UNDERCOVER SEX FILMS

Mainly European Pix Figure in Aussie Stag Party Vogue

Sydney, Oct. 13.

Undercover sex films are reported as building up into a sizable biz here via the male payee, mainly in private homes and clubs. The gendarmes are currently probing the upbeat of this product smuggled into this teritory. Understood the majority of this sexy fare is slipped through from Far East headquarters via special agents. Smuggling is simple since mainly 8m and 16m product.

Reported that most of the footage originates from a key Far East source.

Profitable operation is an easy matter via a hush-hush policy at this end. Word goes around that so-and-so is holding a film night at his home. And so the word goes on about the stag party. Cost of admittance, including supper, ranges from $5 to $10. Shows are strictly on a one-night basis. Contacts then set up another show miles away from the initial date. The final rakeoff shows a sizable profit for the sponsors.

One or two minor seizures have been made by the Vice Squad, but the pinches have not put a stop to the key men back of the stag party pix racket.

French Pix Prod. Hits Fast Pace

Paris, Oct. 13.

French production is extremely high at this time, with 31 films on the floors and many ranging abroad in the ever-increasing coproduction and foreign locationing field. East Germany, Russia, Brazil, Austria are some of the locales now having French film units.

It is estimated that the burgeoning production, in spite of the usual reports of declining filmgoing and rising production costs, stems from the desire to cash in on Film Aid over the next four year period or before it is cut drastically. The early workings of greater coproduction under the Common Mart plus more interest in introing foreign locales to French films in the Yank manner also is figured in the setup.

Vienna Restores Old Cafes, Viennese Music

Vienna, Oct. 13.

Recent complaints by American tourists of missing the old Vienna coffee houses with Viennese music were taken care of by the City of Vienna, earmarking $20,000 for subsidies to house owners. First to open was the Auerspergg Cafe, though not exactly to tradition. It is on the first floor of the former palace and not on a main boulevard. Nevertheless, as maestro Robert Stolz remarked at the formal opening, "Something has been done; it is a good start."

Other cafes on Ringstrasse and Kaerntnerstrasse, main streets, may hire orchestras also. At Auerspergg, the Ludwig Babinski quartet, offers excellent music a la Viennese.

Britain's Film Admissions Dip 20% In 2d Quarter, B.O. Off 16½%

London, Oct. 20.

A 20% decline in paid admissions, with a drop of nearly 16½% in gross b.o. receipts, is reported by the Board of Trade in its statistical survey for the second quarter of the year. Total paid admissions amounted to 153,000,000 and b.o. taking amounted to $49,092,400.

Theatres with a capacity of under 1,000 were victims of the biggest decline in admissions, with the drop around 25% although there were 250 theatres fewer in this class than in the previous year. Theatres seating between 1,000 and 1,500 dropped 20% and larger theatres showed a decline of 15%. The smallest dip in admissions was reported from the London and South-Eastern region.

The Board of Trade also has published the final results for the whole of 1958 which show gross receipts off by $26,600,000 at $233,494,800. Amount paid in admission duty was $34,160,000 less, while film rental payments were only marginally higher than the year before. The exhibitors' share amounted to $117,880,000 an improvement of 2.6% over the previous year. Relative to available seating capacity, which has been falling year by year, the exhibs' share of receipts in 1958 was at the highest level since 1950 and equalled the 1954 returns. With an average capacity of 3,770,000 in 1958, as compared with 3,910,000 in 1957, the exhibitors' share per seat was $31.36 in 1958 against $29.40 in 1957.

Gross rentals charged by distribs at $59,920,000 was fractionally higher than in 1957. After deduction of direct distribution expenses and amounts payable to producers, distribs retained $10,920,000, about 2½% more than in 1957.

British pix earned gross rentals of $23,520,000 or 6% better than the previous year and the balance retained by distributors at $5,040,000 was about 11% up on 1957. Foreign film rentals, at just under $36,400,000, were 3% below 1957 and the balance retained by distribs, at $5,880,000, was 4% lower than 1957.

Henceforth, the BOT is to issue monthly statistics in place of the existing quarterly returns. Estimates already available indicate that the weekly average rate of admissions in July was just over 11,000,000 and rose to almost 13,000,000 in August. The provisional figures for September show a drop to around 12,000,000.

The returns for 1958 embrace 3,996 theatres. In the previous year the total was 4,194.

Paris Opera Standbys

Paris, Oct. 20.

In spite of the modern face-lifting being given the state-subsidized Opera companies by A. M. Julien, top grossers are still the old bread-and-butter works in their old forms.

Verdi's "Rigoletto," Gounod's "Faust" and Bizet's "Carmen" remain big draws, usually worth a $3,800 daily take.

Edw. Johnson's Protege Inherits Opera Togs; Inconclusive Auditions

Toronto, Oct. 20.

According to will of Ontario-born Edward Johnson, former Met tenor and later its managing director, his stage costumes go to Anthony Kefalas, 23, bass baritone, who is at present in interior decorating in a Toronto department store.

Kefalas has taken possession of the Met's costume department. Before storing them here, Kefalas tried on the costumes and found them a perfect fit.

Kefalas was a Johnson "discovery" and studied weekends, Johnson had never taken a pupil before. Though auditioned by the Met and the Lyric Opera of Chicago, no contracts have been forthcoming for Kefalas' services. He's now studying under weekend teaching of Russia-born Alexander Kipnis, former operatic basso, now resident in New York.

Yanks' Clean Sweep In Italo Columbus Awards

Genoa, Oct. 13.

Prizes awarded during the yearly Christopher Columbus celebrations in this city marked a clean sweep for the U. S., with RCA's David Sarnoff, W. K. Zworykin, and E. W. Egstrom receiving the International Christopher Communications Award. Avery Brundage was voted the year's top sports kudo, and another Yank, Stuart Canin, won the coveted Paganini violin contest, likewise under the Columbus celebrations aegis. Communications prize for the trio of RCA officials was motivated for their combined efforts and results towards progress in transmissions of information over distances, and for their development of modern electronics.

Speaking for the recipients, Sarnoff noted that "today, we above all need the Columbuses, the Marconis, the Toscaninis, the human spirit to bridge the gap between technological and human progress. This is the challenge of our time, which we are called upon to resolve."

Blames It All on Ad Valorem Duty

Rank Tells Stockholders This Held Back British Pix In U.S. Market

London, Oct. 13.

If it hadn't been for the ad valorem duty imposed by the British Government on the import of foreign films in 1947, Britain would probably have a "very successful" market for her pictures in America today. View was put forward by Lord Rank, chairman of the Rank Organization, at the group's annual general meeting on Thursday (8) in answer to a shareholder who wanted to know why British pix were still largely confined to art house screenings in the U.S.

Rank said that the organization had never been able to recover from the effects of the imposition, meaning in terms of capturing a substantial U.S. market. He added that John Davis, the group's m.d., had made "courageous efforts," but until a succession of films was shown month after month no effect would be made.

In answer to other stockholder queries, the chairman said he expected there'd be an improvement in the film production setup, accounts-wise, in the current year and that the group wasn't unaware of the importance of vidpix production. "We are anxious that we shall play our part as the years go on in world television," he added, "because just as we didn't want the world to see only American films—we wanted it to see the British way of life, cars, goods, etc.—so we want to see that on television films."

Report and accounts were adopted and retiring directors, Lord Rank, Col. A. Christie, W. M. Codrington, Earl St. John and The Earl Winterton, were re-elected.

2 Tourism, Show Biz Execs in Italy Named To Serve Under Tupini

Rome, Oct. 13.

Domenico Magri an Domenico Larussa have been named Italian Undersecretaries of State for Tourism an Entertainment by the Italian Council of Ministers, this being part of a series of nominations which have followed the institution of the Ministry of Tourism and Entertainment under Senator Umberto Tupini.

For Magri, who heads the Entertainment secretariat, the nomination is mere confirmation of post he held before the Ministry was created. Larussa is slated to handle tourist matters under Tupini. Similar confirmation, in the post of Director General of Entertainment, went to Nicola DePirro, who has long held the post while Dr. Di Paolo now heads the corresponding position in the Tourist sector.

DePirro's reconfirmation came as a surprise to some local pundits who had predicted that he was soon due to retire, having reached the age limit for this spot. Same sources have until recently aspoused three principal candidates to DePirro's post: Michele La Calamita, Floris Amannati, and Doctor Bernabei.

Walter Bibo's Excelsior Pictures picked up U. S. and Canadian rights to "Devil in Silk," a Curt Jurgens-Lilli Palmer starrer.

'Face the Facts' Themes NAB Fall Conference; McGannon, Fellows Press for New Code Safeguards

Washington, Oct. 20.

Never was a meeting of the National Assn. of Broadcasters more timely.

It was, of course, a coincidence that NAB's first fall conference was skedded for Washington Thursday (15) and Friday (16), right on the heels of the first round of Harris Subcommittee disclosures of tv quiz show fraud.

No NAB meeting here ever attracted as many reporters from big-city dailies and press associations. But NAB was not ready yet to make much news on the subject. The scandals themselves were to retain the headlines.

NAB prez Harold E. Fellows and Television Code Review Board Chairman Donald H. McGannon (of Westinghouse Broadcasting) both admitted the situation was deadly serious and suggested, as a first step, the addition of new safeguards to the Code.

But it was clear that was not enough. Yet NAB and other segments of the industry hadn't had time yet to devise a positive program of action. Additionally, no one knew how much more trouble the House Harris Legislative Oversight Subcommittee will stir up for the broadcasting industry when it meets next on Nov. 2.

If the 300 broadcasters and the NAB execs at the meeting didn't already realize the trouble they were in, they got the word in a two-fisted speech by Federal Trade Commission Chairman Earl W. Kintner.

The Eisenhower Administration official whose agency is charged with keeping advertising truthful and cracking down on other fraudulent business schemes told the broadcasters, in so many words, to clean up or be cleaned out.

Kintner (no relation to NBC prez Bob Kintner) said he asked for the opportunity to address the NAB session because he became "increasingly angry" over the weekend at the tv industry for letting itself get into the quiz show scandal fix.

An aroused public will demand—and a politically-conscious Congress will execute—legislation that will straitjacket broadcasting with federal regulation unless steps are taken fast by the industry itself for workable self-discipline, he warned. Extensive federal control over tv, he added, would be a sharp blow to the free enterprise capitalistic system, to which he is a devoted disciple.

Face the facts, he advised, adding: "It is my opinion that any attempt to shrug off a hoax on the public as not warranting positive action is to whistle in the dark. The challenge must be met with more than a sophisticated shrug . . . that the public memory is short."

Kintner spoke with force and feeling, his eyes watering when he described America as "the land of opportunity" from his own experience. He recalled how he grew up fatherless working 10 hours daily at the age of eight and admonished broadcasters not to dilly-dally in a situation that could end free enterprise in broadcasting.

"It is my hope," he stressed, "that the broadcasting and advertising industries can keep radio and tv programs free of deceit and fraud in the best interest of the public and without more laws and more policing."

But broadcasters created the present situation themselves, he noted, "by too much lip service to high principles and not enough diligence in enforcing compliance with them."

Simultaneously, the chairman of the other commission involved, John C. Doerfer of the Federal Communications Commission, was warning in a New Orleans speech that forces (presumably Congressional) are "gathering" to put FCC over all network programming (see separate story).

The new Television Information Office has two officers skedded for speeches, with both broadcasters and the press waiting to hear what TIO (which has already collected about $400,000 for its first year)

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Edwards, Yarnell Share WMGM Program Berth

Art Tolchin, exec veepee and director of WMGM, N. Y. radio indie, is naming two program toppers to replace Ray Katz, who ankled a couple of weeks ago. To be appointed this week as associate program directors are Gene Edwards and David Yarnell.

Edwards has been program director at WROW, Albany. Yarnell was program chief of WNEW-TV and, more recently, publicity chief for WCBS Radio, both Gotham outlets.

WABC-TV's 31% Hike in Profits

Another record breaking quarter is reported by WABC-TV, N. Y., with net profits for the third quarter put at 31% ahead of the comparable quarter in '58.

N. Y. ABC-TV o&o flagship, the most profitable of the web's stations, has been reporting higher earnings for each successive quarter in '59. Station, as per practice of all o&o's, doesn't give out dollar figures, but the commercial growth of the outlet can be gleaned from the fact that the third quarter in '58 was 50% higher than the comparable period in '57. This year's third quarter profit—a period which ended Oct. 3—was 31% higher.

Fourth quarter biz is also perking. According to station topper Joe Stamler, the outlet has more sales written on the books now than it had during the entire course of the fourth quarter last year. Station has increased its revenue potential by a later sign off date. It now has its feature strip wind up the station's schedule at 2:30 to 3 a.m. Feature strip follows "live" comedy-variety strip "Everything Goes," slotted from 11:15 to 12:15 a.m. Last year, the outlet signed off at 12:30 to 1 a.m. Incidentally, station reports that its feature strip is 80% sold out.

Although net profit went up in the third quarter, there wasn't a comparable rise in gross sales. Gross sales were reported to be 22% higher than the comparable period in '58, against the 31% rise in profits. The greater percentage of profits was attributed to more effective cost controls instituted at the station.

GAC's TV Expansion

General Artists Corp. is in the process of expanding its television dept. Jack Sobel, who at one time was with the agency, has returned, and there are negotiations with other agents, some of whom are said to be connected with other offices.

Recently, Buddy Howe was made head of GAC-TV, the subsidiary which handles teleshows.

Buttons Ducks Easy Buck To Pick & Choose

Hollywood, Oct. 20.

Despite the biggest demand and shortest supply ever for guestars for the big musical-comedy-variety shows and specials, Red Buttons is eschewing the opportunity for an easy buck and ducking the guest shots wherever and whenever they come up. Reasons—it's "too hazardous" to commit five weeks in advance to a guest shot without any knowledge of the nature of the material or the routine he'll do.

"If somebody like a Perry Como or the people who run his show came to me with a specific idea and spelled out how the business would work, and I liked it and was assured the writers could work it out, sure, I'd do the show," Buttons points out. "But to commit five or six weeks ahead for a shot without any idea what the writers are going to come up with me, no thanks. I've been through it before, and who needs it? It's a lot of grief, and even if it comes out

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Some of That British Com'l TV Profit Coin Is Still Kicking Around

London, Oct. 20.

The Independent Television Authority has fixed Nov. 19 as closing date for applications from companies wanting to provide commercial television in the South West of England. This is one of the three remaining contracts to be offered in the British commercial tv network and involves providing programs to be transmitted from two new stations covering the whole of Somerset, Devon and Cornwall west of a line from Weymouth to Bridgwater, with the exception of a narrow coastal belt.

It's hoped to begin program transmissions during the first half of 1961, initial audience being over a million. The ITA, which issued its invitation to applicants last Wednesday (14), plans to announce its selection before the year's end.

TV Network Premieres

(Oct. 21-30)

Thursday, Oct. 22

Take A Good Look, Panel-comedy, ABC-TV, 10:30-11 p.m. Dutch Masters via Erwin, Wasey, Ruthrauff & Ryan.

Saturday, Oct. 24

Mr. Lucky, (film), Adventure, CBS-TV, 9-9:30 p.m. Lever Bros. via Ogilvy, Benson & Mather Brown & Williamson via Ted Bates.

Sunday, Oct. 25

Twentieth Century (film), Documentary, CBS-TV, 6:30-7 p.m. Prudential Life via Reach, McClinton.

SPECIALS

Sid Caesar—Holiday on Wheels, Musical revue, CBS-TV, 10-11 p.m., Wednesday, Oct. 21, U.S. Steel via BBDO.

Revlon Special, Variety, CBS-TV, 9:30-11 p.m., Thursday, Oct. 22. Revlon via Warwick & Legler.

AT&T Bell Telephone Hour (color, tape), Music, NBC-TV, 8:30-9:30 p.m., Friday, Oct. 23. AT&T via N.W. Ayer.

First Lady of the World, Tribute to Eleanor Roosevelt, NBC-TV, 8-9 p.m., Sunday, Oct. 25.

Winterset, (color, tape), Drama, NBC-TV, 9:30-11 p.m., Monday, Oct. 26. Hallmark via Foote, Cone & Belding.

The Bells of St. Mary's (tape), Drama, CBS-TV, 8:30-10 p.m., Monday, Oct. 27. General Mills and Westclox via BBDO.

Art Linkletter's Secret World of Kids (color, tape), Comedy, NBC-TV, 9:30-10:30 p.m., Tuesday, Oct. 27. Ford via J. Walter Thompson.

CBS Reports the Biography of a Missile (film), Documentary, CBS-TV, 10-11 p.m., Tuesday, Oct. 27. Bell & Howell via McCann Erickson, B. F. Goodrich via BBDO.

The Moon & Sixpence (color, tape), Drama, NBC-TV, 8-9:30 p.m., Friday, Oct. 30. RCA via Kenyon & Eckhardt and Renault via Kudner.

Congress & The Quizlings

From its doghouse, the television industry can start scrubbing that hound's tooth.

Opinions vary on how much damage has been inflicted upon this eminent entertainment and service medium. But facts are facts. And they are these:

(1) Congress will write some new legislation next year affecting the tv industry. How satisfactory or how unsatisfactory will it be to the industry? That depends upon how a fair judge—not now, but then—assesses tv's ability to balance its public trust with its public responsibility. There may be the time; that is the challenge.

(2) Equally dangerous as further Federal regulation to the industry is financial insecurity. The advertiser will pay those high sponsor costs when the public has confidence in the media. To blacken tv's name may be to redden its books.

One set of Harris Subcommittee quiz show hearings is over, and another set (potentially more dangerous than the first) opens Nov. 2. The Senate Commerce Committee is yet to be heard from.

What can the industry do?

It must establish with boldness and clarity that it is as honorable and honest as Congress and the public have every right to expect it to be.

Logically, the industry should move as a whole through the National Assn. of Broadcasters and its semi-independent stepchild, the new Television Information Office. NBC may have looked worse than anyone else after the first round of Harris hearings (they're not over), but anyone knows John Doe on Main Street doesn't distinguish with the finesse of the tv intimate on Madison Ave. Upshot of the guilt-by-association instinct is the popular assumption that there's something rotten generally with tv. TIO didn't have all its ash trays delivered before its assigned job (to improve tv's image) was magnified fantastically.

NAB prexy Harold E. Fellows said in an interview that the leadership essential for the industry as it battles its way uphill with televiewers and lawmakers will come from NAB. The Association can prove its worth and quiet unrest within the industry over its past record.

Prominent broadcasters were at the Washington NAB confab. Why wasn't there a panel or forum of industry leaders to thrash out possible steps to counteract what has happened? Why were quizzer scandals ignored as if they didn't exist by most speakers? Thinking hasn't crystallized, true. But the press was there reporting that broadcasters were meeting in Washington. The press didn't (and couldn't) report the industry was grabbing the bull by the horns. It didn't happen.

While it makes the most sense for the industry to move as a unit, the networks have some individual moving to do.

A bigger problem than the quiz shows, perhaps, is the mounting resentment to the quality of programming generally. The contention that the fare offered today is balanced programming is impossible to defend. Sen. Mike Monroney (D-Okla.) has been hammering away at this for some time while filling pages of the Congressional Record with newspaper editorials from everywhere saying the same thing. He reports a huge mail backing him up. And he wants to hold Senate Commerce Committee (or Communications Subcommittee) hearings on ratings and the value of today's tv offerings.

It may cost money to put a public service program on prime time or to bump an adventure for a quality show like "Voice of Firestone" and others, but what's cheaper in the showdown?

In tackling its public relations problem, there are attitudes the industry may well steer clear of:

— It shouldn't say newspapers manufactured tv's difficulty by sensationalizing and overplaying all quiz show developments, out of jealousy over the advertising dollar. A degree of truth may be there, but who can argue that the public wasn't sufficiently interested in the story to justify its front page position? The issue is one of judgment, just as is the argument that ABC, for all its quiz show innocence, carries too many Westerns during hours most people like to watch tv. ABC found it paid off. Sponsors found they sold their product. And it should also be noted that a few newspapers owning tv stations put the stories on the inside pages. There could be the argument that they underplayed them.

— It shouldn't say packagers and not the networks were responsible for all the trouble. NBC has yet to explain adequately that a whole year passed after the first tip that "Twenty-One" was rigged before the web itself dug deeply into the facts. Also, to restrict creative talent to only network employees is to deny televiewers the best programming possible.

— It shouldn't say the Harris exposes are nothing more than the effort of a group of Congressmen to get themselves some big-time publicity. The subcommittee is within its proper role in holding hearings to determine the need for legislation to protect the public interest. The industry isn't going to get far criticizing Congress. Who'll have the last word?

— It shouldn't say what it (the industry) wants to hear. More will be gained by sampling public opinion than sampling industry opinion of itself.

— It shouldn't say the public outrage will blow over before Congress gets around to voting on legislation (probably about next February or March). The Harris Subcommittee might keep everything jumping until then. Who knows? And the Senate Commerce Committee, among today's most interested observers, might get into the act next year, too. The assumption can't be made safely that Congress will treat the industry gently by law-passing time. It can be made only if the industry prepares the way for it with its own actions between now and then.

TV, for all its worth, for all the enjoyment it has brought millions, for all its contributions to education and other worthwhile endeavors, has had its growing pains. It is young, but it's not a juvenile delinquent. It's learned a lesson.

Broadcasting is an all-American industry with a conscience. The time is here to prove it. It can come up with the answers, and who says they have to be rigged?

YOU'RE DAMNED IF YOU DO & —

Show Biz Vs. Dishonest TV

It wasn't surprising that television showmen, from Madison Ave. to Broadway, expressed surprise at CBS' new tack of going overboard on the "honesty thing." Maybe it would be a blessing to all concerned to eliminate the canned laughs, perhaps most of all to the comic who might think this was a boffola but the audience didn't, but that's no more spurious than the era of radio. Many a studio audience responded more enthusiastically to the comic's mugging and even pants-dropping than the remote listeners—and it was SOP that "warmups" were for one specific purpose, to generate warmer enthusiasm. Not forgetting those on-cue applause cards.

But it does seem strange to showmen who feel no audience believes it *was* Rock Hudson's penthouse in the Waldorf, any more than a Parisian scene would have the lookers believe it's real champagne or real Apaches.

When a politico faces a press corps on camera it's pretty elementary to spell out that they didn't come here to talk about slipcovers. If Truman and Benny didn't rehearse their ad libs they'd still be in Independence, Mo.

One showman cracked, "This is like the reformed drunk—being holier than thou." Show biz techniques differ from a rigged quiz show as a polished and prepared university valedictory address differs from a kindergarten spelling bee. It's all right to clean house but don't let's run to cover and make like Pollyanna and Elsie Dinsmore.

Publishing Empires Covet NBC's Philly Stations in Early Bidding

The price is high, but the competition is getting fierce, even at this early date, on the bidding for the NBC Philly stations (WRCV AM-TV). NBC must dispose of the properties before Dec. 31, 1962, in compliance with a consent judgment by the Government.

Particularly interested in acquiring the stations are the major publishing interests, including Hearst, Scripps-Howard, and Henry R. Luce. Previously Richard Moore, KTTV, L.A., proxy, admitted to an interest in acquiring the stations on behalf of the parent Times Mirror Co.

While the price tag was mentioned as $20,000,000 (based on what CBS paid for WCAU AM-TV in the same city), figure will probably go considerably higher before a deal is finalized.

Initially WPTZ in the days when Philco owned the tv operation, it later came under ownership of Westinghouse Broadcasting Co. NBC took it over from WBC in return for its Cleveland stations, plus $3,000,000 cash.

Barry-Enright's AM Station Safe?

Washington, Oct. 20.

Broadcasters here are wondering what effect (if any) Harris Subcommittee disclosures about rigged Barry-Enright television creations will have on the Federal Communications Commission and its power over a Florida radio property owned by Jack Barry and Dan Enright.

Doing business as Melody Music, Inc., Barry and Enright are 50-50 owners of WGMA, a 1,000-watt daytimer in Hollywood, Fla. They bought it, and FCC turned the license over to them on Jan.31, 1958.

A check of FCC records reveals that its license comes up for renewal Feb. 1, 1961. FCC, of course, has the power to take action on a broadcasting license at any time.

Barry and Enright created two scandal-ridden tv shows, "Twenty-One" and "Tic-Tac-Dough," which they sold to NBC along with "Concentration" for $2,200,000.

'Open End' Bank Sponsor

Franklin National Bank of L. I., entering tv sponsorship for the first time, has picked up co-sponsorship of David Susskind's "Open End," telecast Sunday nights by WNTA-TV, Newark-N. Y. indie.

Other sponsor is Sutro Bros. which has the 10 to 11 p.m. period. Bank will have the hour period ending at midnight.

Taft's Taffy

Houston, Oct. 20.

Paul Taft has sold his last 10% interest in KHOU-TV here to Jock Whitney.

The report is he got more than a $1,000,000, making a total of almost $4,000000 he has collected for his original 30% ownership.

Saudek Hot Stuff; 'Don't Need Bardot Without a Towel'

Robert Saudek Associates is chalking up its busiest year ever, with some 30 specials in the hopper for this season and with renewed interest in its "Omnibus" package.

The venerable "Omnibus" is having a hiatus this season which may be short-lived. Saudek says he's conferring with possible sponsors on reinstituting the show. It's known from other sources that the networks, hard hit by the quiz scandals, also are eyeing "Omnibus," a type of show with a built-in public relations appeal.

Roster of specials ranges from Leonard Bernstein and the N. Y. Philharmonic for Ford, to classic mysteries for Dow Chemical, to a one-shotter comedy-revue for Pontiac. Interestingly, the seeds for these specials came out of the seven-year run of "Omnibus." But before going into that, Saudek, who has weathered many a tv storm, had some interesting comments to make on the class versus mass debate.

First off, the producer said he had a healthy respect for large audiences. Such audiences can be attracted in two ways, he added, drawing this extravagant comparison: Brigitte Bardot, without her towel, or putting on a show using creative resources and taste. Who, he said, would think that last season's "Omnibus" presentation of "Orestes" would hit an 18 rating? It did and many another offbeat show drew and will continue to attract large audiences, if skill, showmanship and talent are utilized, he opined.

It's not a sign of maturity for an ad agency to use a slide rule to get the cost per thousand, he went on. A baby can pick a western, he added, and use that method. The more challenging job, he indicated, is to line up a show which offers something out of the beaten rut, a show which even the agency men

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CONGRESSIONAL LULU FACES CBS

By GEORGE ROSEN

There are some aspects of the CBS soul-searching and corporate prez Frank Stanton's declaration of future principles, in the aftermath of the quiz rig, that may have sweeping ramifications and consequences in the whole basic structure of tv networking. At the same time it poses a host of dilemmas for CBS in particular if and when the network (and Stanton is not given to idle talk) moves in the direction as outlined by the corporate exec in his laying-it-on-the-line espousals in New Orleans last Friday (16).

These portents of things to come are quite aside from the immediacy of putting the industry's house in order by knocking off any and all quiz shows that are held suspect. Rather they relate to the broader pattern and the sweeping turnabout implicit in the Stanton avowal that even now his network is taking a "fresh hard look" at its basic theories and practices as they affect the whole pattern of what appears on CBS-TV.

At the core of the fresh dilemmas and the "we're-damned-if - we - do - and - we're - damned-if-we-don't" areas of conflicts and uncertainties into which CBS will be moving is the Stanton declaration that in the future "we and we alone will decide not only what is to appear on the CBS Television Network, but how it is to appear. We accept the responsibility for content and quality and for assurance to the American people that what they see and hear on CBS programs is exactly what it purports to be."

In essence what Stanton is saying is that henceforth CBS will be sitting on top of every program, regardless of any and all outside production - packaging auspices. Every single entry will be monitored by the network itself, with CBS to have full control as to content. How this will rest with the "out of the house" packagers and producers is something else again. Stanton himself, fully aware of the possible repercussions, declared, "We recognize that in the discharge of this responsibility we will undoubtedly be challenged in many ways from many quarters."

But the real and meaningful rub emanates not from outside producers and packagers, but from Washington and Congress itself. It's hardly a secret that pressures from Congressional sleuths in the wake of monopoly talk and reprisals were the motivating factor that compelled not only CBS but all of the tv networks gradually to divest themselves of such program control and encourage "outside auspices" in the making of program product. The more shows bought on the outside, the lesser the fears over any possible monopoly rap.

Thus CBS, for one, finds itself being forced into the somewhat baffling and certainly fraught-with-danger position of recapturing the necessary control and jurisdiction over all of its programming

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Cott to Shift to Coast

Ted Cott, who is in charge of Storevision for National Telefilm Associates, will be moving permanently to Hollywood next spring when NTA chairman Ely Landau heads in that direction.

Cott, his company said a few weeks ago, has taken a leave of absence for several months from running WNTA-and-tv, New York, to set up Storevision.

Meantime, as was previously announced, Arnold Kaufman was hired a fortnight ago to act as NTA eastern chief. He'll be the man left behind to oversee the remnants of the NTA operation in New York and evidently that includes the day-to-day operation of WNTA Radio and WNTA-TV, which are the corporation's only remaining o&o's.

Monroney Now Wants Crack at TV Industry, With Accent on Ratings; Harris to Call Cowan, NBC Execs

By LES CARPENTER

Washington, Oct. 20.

When U.S. House members get through taking television to task for quiz shows hankypanky, Senators stand ready to look into all other tv programming for a public discussion of what its worth.

Just back from Europe, Sen. Mike Monroney (D-Okla.), a key Senate Commerce Committee (and Communications Subcommittee) member, told VARIETY by longdistance telephone that the House Harris Subcommittee probe of quizzers is a natural stage-setter for the hearings he has long wanted on tv programming generally.

"We've just had one very good example," Monroney commented, "of the fact that high ratings don't mean quality programming. We (Senators) don't want to interfere with the job that Congressman Harris and his subcommittee is doing, but when they are finished and Congress meets again, we will want to look into the ratings and tv programming and develop the facts on what the networks are doing."

Meanwhile, Harris subcommittee sources indicate here that when the group meets again Nov. 2 for several days (with the bestknown egghead of them all, Charles Van Doren, as the first witness), the heavy emphasis of interest will be on network officials and their roles in the quiz show scandals, rather than a new parade of former contestants to the witness stand.

Louis Cowan, CBS-TV president who created "$64,000 Question," will be questioned, Subcommittee sources said. He was to have testified before, but illness prevented it.

Also, VARIETY learned, more NBC execs will be called for additional quizzing on the web's reluctance to probe into the facts on "Twenty-One" rigging, after being told by rumors the show was fixed one year before it was cancelled. Subcommittee members say they weren't satisfied with NBC's ex-

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Gary Cooper Re TV

Philadelphia, Oct. 20.

Gary Cooper, in town to stir up interest in "They Came to Cordura" (14) gave out a few asides about television. TV had beckoned many times, he said. "I can make a lot of money at it. But it's a matter of time, time to do what I want. It would take me six months to make a western series and then you might get only a half-dozen good scripts."

Cooper hasn't a very high opinion of the scripters of tv westerns. "Most of them are formula men, people who know little or nothing about the West," he declared.

Top Priority At NBC & ABC: Sell Politico Meets

Perhaps the biggest competitive battle for sponsorship coin among the tv networks at the moment is that between NBC and ABC on their coverage of the GOP-Democrats convention and elections in '60. The problem was resolved for CBS a couple months ago when Westinghouse bought it lock, stock & barrel for close to $6,000,000.

What triggers the NBC-ABC sales pitch into major importance is the certainty that, once a sale is made, the remaining network will be frozen out of many important markets by virtue of the two-station status in these cities. Which, of course, lessens its chances of negotiating a deal.

As result, the "sell the conventions-election" edict has top priority at both networks. While it's still months away, the fact remains that as deadline time grows closer and closer, "panic thinking" also sets in, frequently inviting sponsor prices that are hard for the network to live with.

Salter Faces the Music With 'Face the Music' But 'Party' Looks In

Walt Framer, who produces "The Big Payoff," said he was "stunned" at the CBS-TV decision to kill his daytime giveaway program. But Harry Salter, who produces "Name That Tune," another program killed by CBS in the wake of the tv quiz scandal, was rather calm about the whole thing the day his program ended Monday (19), perhaps because at the moment he was negotiating a new deal with CBS.

As of yesterday (Tues.), CBS-TV programmers were considering a Monday-7:30 p.m. replacement for Salter's "Name That Tune." It was Salter's "Face the Music," a quickly devised musical panel show, to have been fronted by George deWitt, host of the "Tune" quizzer.

But it seems the new Salter deal wasn't acceptable to 7:30 sponsor Whitehall and its agency, Sullivan, Stauffer, Colwell & Bayles. At the moment, it looks like Herb Wolfe's veteran "Masquerade Party" will get Monday at 7:30 on CBS.

Framer declared that "honest programs are taking the rap because there have been phony ones." Meantime, Framer, building alternatives of his own, submitted a "non-quiz" called "Fun, Fashion and Music" to his old "Payoff" sponsor Colgate.

Stanton Tabus Canned Laughter

It took a quiz scandal to end canned laughter. CBS president Frank Stanton, who a day earlier announced the end of quiz programs on the network, told various network executives last Saturday (17) that he meant it when he said that his web wasn't going to permit anything further on the air that purported to be something it wasn't.

And the very purpose of canned laughter has been to suggest that real folks were reacting to those abundant telefilmed jokes. Few, if any tv film situation comedies have gone on the air without the use of canned laughter, even though it seems to have been a technique that has sorely disturbed a large part of the television audience.

No cutoff date on the transcribed CBS yoks seems to have been set, but apparently Stanton wants them to cease as soon as humanly possible.

Quiz Takes Precedence Over BPA Convention

Chicago, Oct. 20.

Robert Sarnoff has cancelled out as keynote speaker of this year's Broadcasters Promotion Assn. convention for reasons that the kickoff date, Nov. 2, falls during the Charles Van Doren testimony in the quiz fix hearings.

Lou Hausman, director of Television Information Office, will spell Sarnoff at BPA.

Skelton's Red-E-O Tape Mobile Sets Up Business In a Big Way

Hollywood, Oct. 20.

Red Skelton's new mobile color tape company, which he's tagged Red-E-O Tape, has been signed by Gardner Advertising to cover both the Winter Olympics in Squaw Valley and the summer games in Rome on tape for airing on CBS-TV, the comedian said last week.

Skelton added that he plans to tape 10 series in color, one of them being "Marco Polo." Stress will be on series with an outdoor flavor, color tape to be used on location in the shows. Moreover, his unit will tape his own CBS-TV show in tint simultaneously with his productions for the network so that he can store up the tapes for a future outright sale.

Comedian said his company already has enough orders to write off the cost of his first mobile unit, which will cost in the neighborhood of $500,000. First unit will be paid for primarily out of his own pocket, but Skelton added that he's secured backing from oil interests who will finance the purchase of four additional mobile units by next spring.

In addition to the Olympics coverage and series plans, the company also will tape commercials and intends to utilize tape for historical purposes. First such usage will be a color tape recording of President Eisenhower and his family at the White House for presentation to the archives of the Library of Congress. Skelton said he would do this following the summer Olympics.

Comedian is partnered in the venture with his agent, Chuck Luftig, and has formed the Skelton & Luftig Research Foundation, which will operate Red-E-O Tape. Comic, who recently toured Japan, pointed out that most foreign countries starting in television today are utilizing color, and expressed a belief that tint likewise would hit the U. S. television scene with impact within five years. He said there's little in the way of residuals left in black and white programming, but that tint holds great promise. Moreover, he added, color tape is the "only hope for survival for an industry we're slowly allowing to die in its infancy."

Stewart Granger In 'Safari' Tinters

Hollywood, Oct. 20.

Latest pic star to succumb to the lure of television is Stewart Granger, who has set a coproduction deal with Four Star for a one-hour color adventure series titled "Safari" to be filmed on location in Africa.

Granger will star, and his company, Tracy Productions, will produce the series in partnership with Four Star. Still to be set are producer, writers, additional casting and a date for filming of a pilot.

Deal with Granger gives Four Star a major stable of motion pic stars. In addition to prexy Dick Powell and Granger, there's Robert Taylor, June Allyson, partner Charles Boyer (returning for a series of his own), and via the Mirisch Co. (for which Four Star handles production), Joel McCrea.

Paul Winchell Pilot With Bowling Format

A show using bowling as a vehicle for entertainment and viewer participation with Paul Winchell as host has been taped in pilot form by Videoways.

Show will feature competitive bowling for prizes by bowlers with certified averages and an assortment of guest stars. Pilot features ex-boxing champ Rocky Graziano and actress Greta Thyssen. Yankee ballplayers Bill Skowron and Elston Howard and Johnny Kucks, now with Kansas City, also appear.

Co-producers of the show are Burton Greenberg and Vincent Tilotta. Continuity is by Lester Bember with special material by Martin Roth.

As 'Pop' Goes, So Goes Peddi, Lynn Sherman

Hollywood, Oct. 20.

Peddi and Lynn Sherman, daughters of the late Harry (Pop) Sherman, producer of the "Hopalong Cassidy" shows, are joining the family tradition with plans to produce a western series of 39 half-hours titled "Jingle-Bob Jones."

Allen Rivkin, who produced the first cycle of "Troubleshooters," has joined them as producer of the series, which will film at Tucson. Filming will get underway there on the first of 39 on Nov. 16. Sherman Productions, with offices at Desilu, hasn't set a releasing deal for the series yet.

'Third Man' Runs Into New Labor Problems In Brit.

London, Oct. 20.

"The Third Man" vidpic series ran into another spell of labor trouble last week and a renewed threat to transfer production from Shepperton to Hollywood was averted after a long session between National Telefilm Associates, BBC-TV and British Lion with the Federation of Film Unions.

Early last Wednesday (14) the producers sent a telegram to Sir Tom O'Brien, president of the Federation, advising him that as a result of the refusal by the Association of Cine and Television Technicians to work overtime unless the shooting sked was raised from four to four-and-a-half days, production would have to cease in Shepperton the following Friday (16) and return to Hollywood.

Later that day a compromise was worked out in which the principle of a four-and-a-half day sked was agreed, with an undertaking that adequate overtime would be allowed to insure completion of each episode within a working week.

The first half of the skein was filmed earlier in the year in Hollywood and the remaining 19 are being made in the British Lion Studios. The 11th episode was completed last weekend and eight more remain to be lensed to wind the series. "The Third Man" is currently on the BBC sked with a Friday evening slot.

Mel Ferrer's 'Ghosts'

Hollywood, Oct. 20.

Mel Ferrer makes his telebow as star of "The Ghosts," new segment of "Dick Powell's Zane Grey Theatre" which rolls Thursday (22).

U.S. Viewers Fed Up With Stereotypes In Vidpix, Says Girard

Tokyo, Oct. 20.

U. S. tv audiences can't be bluffed any more, according to Bernard Girard, here to produce and direct a pilot for a series tentatively titled "The Searchers."

"The stereotype kind of film is completely dated," Girard said. "It's false, phoney and dishonest. The American audience will not accept that kind of cliche today. You have to give them authenticity and honesty.

"I prefer not to name them," Girard continued, "but stereotype shows have been among the biggest flops on tv."

In search of authenticity, "The Searchers" went before the cameras in Tokyo. Neville Brand stars in the role of a U. S. Treasury agent working under U. N. auspices for the control of narcotics in the Far East. Beverly Garland will guest star in the pilot with Walter Kelly playing a featured role. From the local scene, Japan's top model Helen Higgins and actor Teddy Nakamura have been cast.

"Searchers" is being made by Bernard Girard Productions in association with California Studios, repped in the Far East by George P. Breakston. Exec producer Philip N. Krasne, California Studios topper, is expected to arrive shortly.

Six New Projects On CNP's Roster

California National Productions, NBC's telefilm subsid, has six projects lined up for production in '60.

Production lineup came in the wake of CNP exec appointments, with Frank O'Connor named coordinator of new program development, Tom McKnight, exec producer, and Marshall Wortman, director of business affairs.

O'Connor who will report to Frank Cleaver, programming veep, was a v.p. in charge of new programming for Ted Bates. McKnight produced all the episodes of "The Life of Riley." He has already taken the helm of "Pony Express" as definitely slated for 39-episode production. Wortman, who will report directly to CNP prexy Earl Rettig, was general assistant manager of the Samuel Goldwyn studios.

Among the six projects lined up for '60 are two westerns, a situation comedy, and a mystery adventure. CNP, which the past season had some success on the network level, again will be pushing for web sales in '60. CNP's latest syndication entry "Not for Hire" is said to be grossing more than any other first-run series in CNP's history.

O'Neill, Dostoyevsky, Socrates On Herridge Sked; Convinced It'll Sell

Next group of 13 half-hour episodes of "The Robert Herridge Theatre," (formerly titled "Theatre For a Story") runs the gamut from a western, to a three-part version of the "Huck Finn" story, to a dance adaptation of the "Frankie and Johnnie" folk classic.

Producer Robert Herridge, who got the greenlight for further vidtaping of the series from CBS Films, isn't too discouraged that a sale on the show hasn't been consummated as yet. Of course, it would have delighted him to have sold the unusual series before the first 13 shows had been completed. But he's of the opinion, that a national sale, or a hefty regional will get the show on the air before long.

He's riding with his conviction that the medium hasn't grown so stratified in its programming concepts that there's no room for programming such as his. If it has, he adds, it's just too bad, for the creative talent left in the medium will join others in the exodus to Broadway and Hollywood motion picture production. "I'm in it," says the former "Camera Three" producer, "because I love it" — and he wasn't trying to be corny, he indicated.

In his shows, he's using mainly Broadway acting talent, including Michael Kane, William Shatner ("World of Suzie Wong"), Maureen Stapleton, and possibly Charles Laughton. In the non-drama handbag, there's Melissa Hayden, one of the top ballerina's for the N. Y. City Ballet Co., Ahmad Jamal, jazz pianist in his first tv appearance, and the Ben Webster jazz group.

The properties for the next 13 range from adaptations of Eugene O'Neill, to Fyodor Dostoyevsky, to John Steinbeck. The three-part "Ballad of Huck Finn" could possibly be a 90-minute special. When it will be vidtaped next month, It'll be lensed as a 90-minuter. It will star Kevin Coughlin, one of the kid

(Continued on page 58)

Levathes in Defense of Status Quo, Believes in 'Democracy of Numbers'

Television, particularly in its popular shows, is simply providing the kind of entertainment most people want and enjoy, and it shouldn't be criticized for practicing this "democracy of numbers," Peter Levathes, the new president of 20th-Fox Television, said in N. Y. last week.

Levathes, who has just shifted to 20th from Young & Rubicam, admits that some bad shows go on the air, but he equates the number of set units tuned into a program with its success in terms of the sponsor.

"Our figures show that viewing is up. That's the key to the whole thing," Levathes opined. "You've got to look at television realistically, as what it is today. The sponsor buys a show to sell his product. That is the basic purpose of tv. To sell someone's product. And to do that you've got to be entertaining. A sponsor doesn't care—at least in most cases he doesn't—how you sell his wares. His main interest is in improving sales.

"So who is to say that if a number of millions tune in on a western on a Saturday night, that show isn't good? This is a medium where, if only 5,000,000 people look in on a show at one time, you're dead. You've got to get 50,000,000 or 60,000,000 interested."

The new 20th tv boss is already busy blueprinting programming for 20th several seasons ahead. "Within three years, profits from the tv subsidiary will top profits from the theatrical end," Levathes predicted.

He's sore at the critics who keep talking about the poor quality of television, and about reports of public disenchantment with tv programming. "What these critics want tv can give them only if there is toll television," Levathes held. "That's when you can afford to put on minority programming because the income from comparatively few people will be more than what a sponsor can afford. But until then, this insistence on 'quality' is unrealistic. Quality on tv is what a great number of people like and enjoy. We fail in our aim when viewing drops. That can be our only guide."

Levathes noted that a number of "cultural" and artistic programs are going on the air and these, to him, are tv's answer to those who argue that the medium should aim to raise levels rather than depress them. "After all, it's those much-maligned 'commercial' shows that pay the freight for the artistic shows. How else could the networks afford them," he said. Thus, in Levathes' view, the much-criticized start of the tv season to date is a reflection only of the views of a few "egg-head" critics, not of the general public.

"The American family still has that tv set on five or five and a half

(Continued on page 58)

No Staff Trimmings In Transfilm-Caravel Tie

Buckeye Corp., which last week revealed purchase of Caravel and the merger of Transfilm-Caravel, anticipates very little reduction in staff through the move.

In excess of 100 creative, technical and administrative personnel will be working for the merged firm. William Miesegaes, Transfilm head, will be prez. Michael A. Palma of Transfilm continues in his post of exec veepee, and David Pincus, Caravel prez, becomes sr. veep. He'll headquarter in the Transfilm Bldg. in N.Y. while the Caravel studios will house production personnel. Mauri Goldberg, with Caravel for 32 years, stays on as a director.

Artist Gnagy Still Draws 'Em in After 13-Year TV Whirl

In these days of quick turnover of shows, Jon Gnagy's "Learn to Draw" program has a longevity all its own—spanning a 13 year period—and a syndication setup unlike any other skein in the biz.

The 15-minute series now is in over 100 markets in the U. S. and Canada. History of the show dates back to '46 when artist-performer Gnagy was on the network for Gulf Oil, then on NBC-TV as a one-man show for Doubleday in '49-'50. Publisher had brought out a Gnagy book then and the show was part of the merchandising plan.

Since then, Gnagy made a tie with Arthur Brown & Co., art supply manufacturers and wholesalers with a retail N.Y. outlet. Art supply house brings out a series of Gnagy art kits, ranging in price from $2 to $5. The half-hour series is given to sponsors free of charge, with the regional or local sponsor buying the station time. The local sponsor is one who retails the Gnagy kits. He's given a guarantee that if he don't sell enough of Gnagy kits to refund his time costs, the art supply house will make up his loses. The time slots, which usually are weekend mornings, must be okayed by the art supply house, which distributed the series.

This season the series is being exposed in such key markets as N.Y., WNEW-TV; Baltimore, WBAL; Boston, WHEH; Chicago, WGN; Cleveland, WEWS; Seattle, KOWO, and others, such as Philadelphia, Pittsburgh, Portland and New Haven. In many cases, the local or regional sponsor is either a department store or drugstore.

On the basis of this distribution setup, the art supply house sold about $600,000 worth of Gnagy kits, the $600,000 representing the wholesale gross figure. Artist-performer Gnagy, who does the show in partnership with producer-director Bill Einhorn, works on a commission basis contingent upon the gross realized from the kits.

That's about the story of the profitable tv drawing lesson approaching its 14th year.

Dr. Conant Educ'l TVer Cuffoed to Stations

"How Good Are Our Schools? Dr. Conant Reports . . ." the first in a series of educational filmed shows produced under the auspices of the National Education Assn., is being distributed nationally.

Series consists of 13 half-hour programs, distributed free by the NEA for telecasting by local stations. Ralph Bellamy narrates the opener, based on "The American High School Today," written by Dr. James B. Conant.

Fred Hamilton to Ziv

Hollywood, Oct. 20.

Fred Hamilton has resigned as assistant to Al Livingstone at NBC-TV here.

He goes to Ziv TV in charge of production.

Roncom's Stake As Vidfilm Producer

Roncom Productions Inc., Perry Como's production firm, is entering the vidfilm field, with Alvin Cooperman as exec producer.

In addition to producing two 13-week half-hour series as summer replacements for "Como's Kraft Music Hall," Cooperman also will make four one hour pilot films. He will headquarter at the 20th-Fox Coast studio, where all the films will be made. General Artists will be the sales agent for the pilots.

Cooperman most recently was producer of the June Allyson series for Four Star Productions. His background includes posts as producer of the "Shirley Temple Story Book" and associate producer of "Wide Wide World."

Cooperman resigned last week as producer of Four Star's "June Allyson Show" following policy differences with Dick Powell and Tom McDermott, the company's toppers. No replacement has been set.

Cooperman joined Four Star last spring following a stint at Screen Gems as an exec producer and as producer for Henry Jaffe of the "Shirley Temple Storybook" series.

NETS-STUDIO DISENCHANTMENT

Vidfilms' Day & Date Pattern

More and more telefilm distributors are adopting the "world premiere" technique of releasing vidfilm series for simultaneous airing around the globe.

Ziv has been doing that with some series for quite some time. Independent Television Corp. adopted the method with its "Four Just Men" series with some excellent results (see separate story) and will follow through with its next release, Jack Dougles' "Sweet Success." Other houses, too, have utilized the day & date practice for some series.

Advantages of the "world premiere" method are these: overseas sales push gains from all the publicity, promotion and advertising piled on for the U.S. release; foreign broadcasters have become hep on what is new and old in the States; if a property is brought into foreign markets some 18 months after its U.S. release, in many cases the American sales exec is met with objections that the series is "old hat."

The way ITC runs its foreign distribution follows this pattern. The English pilot of a series is screened in Mexico. If sold there, immediate dubbing on the remaining episodes is started. If not, the pilot is dubbed in Spanish for screening in Puerto Rico and Venezuela. If sold in either of these two markets, full dubbing is ordered. A sale in either of the aforementioned three markets, brings in about half the dubbing costs. With that under the belt, the dubbing gamble is lessened.

MGM-TV Shooting the Works For '60-'61 With 13 New Properties

MGM TV is getting one of the earliest starts in the biz in pitching product for the '60-'61 season, with 13 properties lined up, 10 of them awaiting a sponsor or network sale to trigger either pilot or series production.

Three of the properties are accounted for by a network, understood to be ABC-TV. They are the revived "Father of the Bride," half-hour series, and "Asphalt Jungle" and "The Islanders," both hour entries. Principals acknowledge the "Bride" deal, but shy away from affirmation on the other two properties. ABC-TV "Bride" deal calls for web financing of the pilot, with profit participation by the web if the pilot goes into full production. Pilot deals on "Jungle" and "Islanders" follow along similar lines. (Previous pilot on "Bride," financed to the tune of $50,000 by General Foods, has been scrapped. General Foods, though, which let its option on "Bride" expire, will be given the prior right to pick up sponsorship on the new series.)

MGM TV topper George Shupert said the Loew's subsid is going in for pilot financing in order to minimize risks and to gain the creative advice of potential buyers. Not all properties will come under the pilot financing plan, he added. "National Velvet" and "Dr. Kildare," two projected half-hour series, would not come under the pilot financing approach. He indicated that when the project is well along in its development, with a writer, producer, star lined up, then the studio will fully finance the project without profit sharing. Ground floor participation, in contrast, is welcomed.

Roster of MGM-TV properties is incorporated in a color filmed presentation, running 43 minutes,

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Ziv's Rerun Sales

Syndication reruns are getting a major play from national advertisers in their media buy spreads. Ziv, surveying its product on five stations in four markets of varying size, found that 35 national sponsors were riding on the reruns. Markets covered in the survey were New York, Detroit, Buffalo and Phoenix.

Ziv's rerun Economee division recently acquired "Highway Patrol" for sale. Division, under direction of Pierre Weis, has been racking up some hefty grosses for Ziv. It's understood that the division in '58 accounted for about $3,500,000 in gross sales, in '58 with the outlook favorable for a bigger gross in '59.

NTA Pilots Await Casualty Season

For the January casualty season, National Telefilm Associates has a roster of properties, many of them in pilot form.

Of the projects in the pool, a few will be shunted for the syndication mart. NTA definitely will have a fresh entry in syndication for a January start.

Roster of NTA properties include "Third Man," now in production, "You're Only Young Twice," starring George Murphy and Martha Scott, "Underwater," an hour-long "Crime Club" series, being produced in England by Harry Alan Towers; "The Man Nobody Knows," a western called "Tumbleweed," and o hers.

"Third Man" and "Twice" were around the last selling season. Pilot of "Crime Club," among the new ones, stars Ben Gazzara.

ITC '4 Just Men' Racks Up 878G Foreign Grosses

Foreign sales on "Four Just Men" has racked up about $878,450, the figure forecasting that the series will be the top foreign grosser of any property in the Independent Television Corp. library.

Bulk of the monies, as per usual, comes from the English speaking market, England, Australia and Canada. Those three countries account for about $700,000 of the gross. (Property is British produced and thereby gains top dollar in England and favored treatment in Australia.)

International roster of stars also has been a big assist for overseas sales. Roster includes Jack Hawkins, Vittorio Di Sica, Dan Dailey and Richard Conte. Name pull has attracted such overseas sponsor coin as Chrysler Corp. for Mexico, General Electric and Texaco on Canadian Broadcasting Corp., and Columbia Records subsid in Japan.

Other markets in which the series has been sold include Ireland, Denmark, Cyprus, Lebanon, Finland, Portugal, Norway, Philippines and Puerto Rico. Forecast is that the foreign gross will top $1,000,000.

ABC Films Ups Joannes

Don Joannes, formerly a western division sales rep, has been named regional sales manager for the Los Angeles area for ABC Films. Joannes has been with the company since March of 1956.

Jack Van Norstrand, who has been with CBS in Los Angeles for six years, moves over to the ABC L.A. office.

'OR ELSE' EDICTS ON HOUR ENTRIES

Network execs, in a stew over some of the hour long vidfilm entries, are telling major production Coast studios to repair their shows or lose face.

Reputation in a volatile industry is an important commodity. The weaknesses of some of the 60-minuters, bought sans pilots, on the basis of promises and names, doesn't augur well for pilot-less selling the next time around.

There's no bones about ABC-TV and sponsor dissatisfaction with 20th-Fox's "Adventures in Paradise," "The Alaskans," out of the Warner Bros. studio, is another sore spot. Better scripting is being demanded on "Bourbon Street Beat," another WB entry.

ABC-TV programming veep Thomas Moore currently is on the Coast. Other ABC-TV toppers including Leonard Goldenson, American Broadcasting-Paramount Theatres prexy and the web prez Oliver Treyz went to the Coast expressly to attend an affil meeting there. But they, too, will join the pitch to the studios that unless some of the entries are repaired satisfactorily, more than one studio will find its once-vaunted saleable tag of little value.

What to do at this stage of the game? Take the example of "Alaskans." There already are 18 hour episodes in the can, nature of filming a series being such that the producer must stay well ahead of the telecasting schedule. Plan is to take "The Alaskans" out of the snow, center the stories in mining locales in warmer Alaskan climates. Trouble with snow, according to the crystal ball gazers calling the shots, is that it requires layer and layer of clothes for outside scenes, hiding identities and marring possible sex appeal.

There will be reshooting of some scenes already in the can. Fresh episodes will be telecast first and some of the 18 episodes already telecast will be shunted for airing later in the year. The hope is that the newly shot episodes and those that are repaired will build the show for exposure later of the weaker episodes.

All this requires dough, big commitments above and beyond the budgets. (On "Alaskans," WB built a $50,000 set just to capture the snow-ladened feel of the Yukon.) Who pays for the extra expenditures is a moot question. It may be divvied up in some ratio between the network and producer.

But the networks, and ABC-TV isn't alone, are putting it on the line to the studios. If the shows aren't repaired quickly, the next time around will find the particular studio in the dog house.

DAVID HARDING—LINGUIST

English, Spanish, German, French Japanese Versions

When the syndication series, "David Harding, Counterspy," preems in January, televiewers will be hearing star Reed Hadley speaking fluently in five languages.

Bernard L. Schubert, Inc., production execs are taking advantage of the fact that "Counterspy" will be dubbed in several tongues for foreign sales by actors whose voices resemble Hadley's. They will use the actors occasionally in the English version to lipsync the hero in the language of the country where a particular segment is located. He'll be heard in Japanese, German, Spanish and French.

The Schubert firm, which paid General Teleradio $150,000 for the property, says a real effort is being made to make the series "ultra realistic." Films will be based on recent spy cases, and about eight episodes will be shot in Japan and Germany on actual sites of espionage incidents.

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WNTA-TV's 'Class Near-Mass' Image As 'Play of the Week' Opens Up New 'Road-Show' Vistas for Syndication

By MURRAY HOROWITZ

National Telefilm Associates' latest entry on o&o WNTA-TV, N. Y.-Newark indie, "The Play of the Week," opens unexplored syndication vistas for both tv and the legit stage.

How the union came about is a fascinating study of promotion, sacrifice and self-interest. The economics of getting a Judith Anderson to do a "Medea," an Adolph Green and Betty Comden to do their "Party," of obtaining and putting on properties such as Graham Greene's "The Power and the Glory" and Arthur Laurents' "Clearing in the Woods" raises more questions than it answers. But, on the latter issue, some facts are known and others currently are being worked out.

Solely for its N. Y. exposure, the taped two hour (with commercials) dramatic outgoings are being brought in at a cost of about $40,000, those demanding large casts running over and those with smaller casts coming under the $40,000 figure. Talent ranging from Judith Anderson to Graham Greene to Broadway director Jose Quintero agreed to come in on the deal—although the money to them is relative peanuts—for these reasons.

1. The potential seen in syndication. If the show is sold in other markets, they get added revenues. (And it definitely will be pitched not only in U. S. tv markets, but abroad, as well.)

2. The producers, writers, and major stars get an equity in the property, sharing in potential profits for a span of many, many years.

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MCA's 'No' on Miller

Music Corp. of America apparently won't join the gamble on NTA's "The Play of the Week" project.

Agency's nix to date has resulted in forcing NTA to give up on Arthur Miller's "Enemy of the People." MCA represents the noted playwright, still unrepresented on tv. NTA, though, plans to do a televersion of the Ibsen play.

NTA's $3,000,000 In Resell Backlog Of Feature Pix

Major features-to-tv distributors currently are engaged in reselling old pix to tv stations, cinematics that already have had one or more licensing whirl around the country.

The better pix from the better libraries are being picked up readily in a market characterized by a dearth of new product.

National Telefilm Associates, which has been in the resell biz for six months now, has racked up a gross of about $3,000,000 in that category over the half-year span. NTA's resell backlog at this stage is about 400 pix, the numbers varying from market to market. Included in the pool are oldies from 20th-Fox, Alexander Korda, David Selznick, et al. Some of the pix, because their licenses haven't expired in certain markets as yet, are being resold for airing dates as far ahead as 1961.

Unless there's some break in the post-'48 pix situation, it looks like there will be reruns of reruns for the bulk of future pix programming. Surprisingly, as in the half-hour vidfilm field, ratings on the good pix hold up fairly well, even in the rerunitis stage.

In relicensing the oldies, many of the distribs get as high as 50% of the original price for the pix.

ITC'S U.S.-BRITISH PARTNERS POWWOW

Big powwow of U.S. and British partners in Independent Television Corp. currently is going on in London. Purpose of the meet is to recap the first year's operation and plan for the future. Also on the agenda is ITC's plans to operate mobile tape units in London and Paris for production of specials for the U.S.

Attending the confabs are Jack Wrather, ITC board chairman, Walter Kingsley, prexy, Mike Nidorf vice-chairman of the board representing British interests, Prince Littler, chairman of Associated TeleVivion, Lew Grade, managing director of ATV, and Val Parnell, ITC board member and operator of the London Palladium.

WABC-TV's Baseball Coin

El Producto Cigars, Frigidaire Appliances and Rise Shave Cream have been signed as participating sponsors for WABC-TV's, N. Y., "Major League Baseball Presents." Syndicated show is a taped hour-long recap of 26 games of the '59 Major League baseball season.

New spot biz written by the station includes Flagg Bros. Shoes, Duffy-Mott, Nestle, Colgate-Palmolive, National Presto Industries, Knox Gelatine, Schaefer Beer, California Oil, American Motors and Chesebrough-Pond's.

Meeker's 'Hire' A Cig Windfall

Ralph Meeker, star of California National Productions' "Not for Hire," will have a mighty hard time keeping his brand of smoke straight if he ever makes a promotion tour around the country.

In about a month of selling, the adventure skein has been sold to four tobacco firms in various cities from coast to coast. CNP says local tobacco sales have already reached $347,600, and will easily go higher.

Liggett & Myers, through Dancer, Fitzgerald & Sample, has bought the series on KADC-TV, Los Angeles. Same company, through McCann - Erickson for Chesterfield and Oasis brands, has slated "Hire" on WAVE-TV, Louisville.

R. J. Reynolds (Wm. Esty) has bought the series for stations in Wichita, Mobile and Huntington, W. Va. P. Lorillard, through Lennen & Newell, has the series in New York on WNEW-TV.

In Detroit, St. Louis and Lansing, Meeker will have to switch to stogies. DWG Cigar Corp. for its RG Dun cigars has the series in those cities. Maxon is the agency.

Gruskin to Par TV

Paramount Pictures is taking on George Gruskin as a veepee in its telepic operation. A former indie agent and onetime head of the William Morris tv operation on the Coast, Gruskin will be in charge of sales and programming for Par telepix.

It is understood that Par may set up a subsidiary to handle tv filming, possibly with legal veepee Robert Rubin taking the top position in the new company. The newly-formed all-tape operation headed by Jim Schulke will be entirely autonomous, having nothing to do with the telepic setup as envisioned.

Ad Man Barron Uses Jazz Concert Technique in Selling Shop on TV —On Other Madison Ave. Fronts

An ex New York jazz musician and jazz talent booker, Ray Barron, figures that show biz techniques can only help his Boston ad agency.

On Tuesday, Nov. 3, he will bankroll election coverage over WBZ-TV at 11:15 p.m. (following the nightly news and weather), sponsored by and for Ray Barron, Inc. It's one of the few instances where an ad shop has used television to advertise itself.

But beyond that, Barron says there will be none of the display of storyboards, ad roughs and so on that have been the standard of the several tele documentaries about advertising.

"I think we've got a couple of shockers," says Barron. He hints, for instance, that he'll air the first tv commercial for a hard liquor—"I've found a loophole. And there's a radio station here in Boston that's been trying to buy television time and nobody will sell them any. I think I'll put them on."

A press release on the show says "the agency hopes to dispel some of the common misconceptions so many people have about the ad business." But Barron says the real purpose is to get the agency recognition in a city that has 157 ad shops. "We've done a lot of weird things to pick up accounts," he says.

In New York currently Ray Barron, Inc., is represented by a spot on WNEW-TV kid shows for Playspray cosmetics. Whether little girls should be messing around imitating mumsy's vain cosmetic whims is a mute point. But Barron's approach to the product is interesting. The commercials feature a Sid Stone style young pitchman and a smiling little girl in a bubble bath.

"To me," says Barron, "an ad campaign is just like puting on a jazz concert."

Barron is in partnership with Parker V. Kirk, and the seven man shop has been growing for four years.

Automotive Hour

Tonight's (Wed.) "U. S. Steel Hour" on CBS-TV, 10 to 11 p.m., will devote programming and commercials entirely to the automotive industry. Entertainment will feature Sid Caesar, Audrey Meadows, Gisele MacKenzie and Tony Randall in "Holiday on Wheels," skits and music on car themes. During a three and a half-minute commercial, 22 models for 1960 will be shown in a miniature auto show.

Another Bourbon Year

The one-year-old Bourbon Institute has been voted another $1,000,000 by the board of directors of Schenley Industries, which continues its sponsorship of the publicity org for a second year.

Similar amount was pleged last year by Lewis S. Rosenstiel, Schenley chairman, when he launched the Institute Oct. 10, 1958. Other distillers have not yet been invited to join.

In the first six months of '59, bourbon sales were up 6.6% over the same period of '58. In the middle eastern states, considered a stronghold of blended whiskies, bourbon sales were up 15%.

Spotlight: James E. Szabo, general sales manager of WABC-TV, New York, reports heavy spot biz during the last two weeks, with contracts coming in from Duffy-Mott for various products; Nestle Co. for Nestea; Colgate for Florient air deodorant; National Presto Industries, Presto cookers and small appliances; Knox gelatine; Sardeau, Sardo bath oil; Schaefer Brewing; California Oil Co., Chevron gas; American Motors, Rambler cars; Andrew Jergens Co., Jergens lotion, Woodbury's shampoo and soap; Chesebrough-Ponds, Pertussin cough syrup and medirated room vaporizer; and Adell Chemical, Lestare bleach.

New Radio Study

Benton & Bowles has started a depth study of radio. Research will cover all phases of the sound medium, and will probably take a couple of months to complete. Results will be compiled into a presentation for B&B clients.

Switches: Anderson Hewitt, who in 1948 founded Hewitt, Ogilvey, Benson & Mather with David Ogilvy, has joined Compton Advertising as senior vice president and member of the board of directors and administrative committee. He recently resigned from Kenyon & Eckhardt, where he had been senior veep in charge of account management and a board and exec committee member.

Kudner Agency adds four account execs to service the new Sylvania account: Frederic J. Cowan, formerly with Hazard & Gaynor & Ducas; Leon A. Wortman, formerly with Al Paul Lefton; Robert M. Lehman, formerly with Grey Advertising; John R. Mazey, also formerly with Grey.

William R. Hinch joins Kudner as a print buyer in the media department. He was with Lennen & Newell.

Evan Baker joins Doyle Dane Bernbach as an account exec. He was sales promotion and ad manager of the Grace Line.

Fred Sands, formerly with Whitehall Laboratories, Schering and Pfizer, is new director of marketing for Pharmaceuticals, Grant Stinchfield, who's been with Warner Lambert, Doeskin Products and Venus Pen & Pencil, is new sales promotion manager for Pharmaceuticals and the J. B. Williams Co.

William S. Buben, formerly with Flexees, Inc., will head the new soft goods division of Kameny Assoc.'s, ad and p.r. shop.

Chi Agencies

Chicago, Oct. 20.

APPOINTMENTS: George Hamm to v.p. at Leo Burnett . . . Neil R. McBain and Eugene L. Kolkey to veeps in the art dept. at Leo Burnett . . . Samuel Arnold Allen to media director at Fuller & Smith & Ross . . . Edward J. Lauesen to chairman of exec committee at Waldie & Briggs . . . Gerry J. Schnur to account service at George H. Hartman . . . Robert J. Smith to radio-tv time buyer at W. B. Doner . . . Jules D. Wimberly to media director at Lilienfeld & Co . . . Lee R. Teeman to v.p. at Ladd, Southward & Bentley . . . F. Curtis Eastman to account exec at Foote, Cone & Belding . . . Charles W. Russell to v.p. at Gebhardt & Reed.

NEW ACCOUNTS: Dancer-Fitzgerald Sample for Ekco-Autoyre, a division of Ekco housewares . . . Julian Frank for Armanetti Liquors.

London Agencies

London, Oct. 20.

New agency, Howard and Holdsworth Ltd. with professed especial interest in overseas marketing, skedded to open in London Jan. 1. Toppers are Barrington Howard, formerly a senior group head at J. Walter Thompson Co. Ltd., and Gerald Holdsworth who quit the managing directorship of Rank Screen Services Ltd. in January.

Scottish Television Ltd. currently conducts a staff-switch scheme to familiarize sales personnel with ad agency and national advertising practice. Temporarily assigned to London from Glasgow h.q. is Robin Morton, while account exec John Haw is in the Scottish city . . . McCann-Erickson Advertising Ltd. has set up a group under Barry Barron to link United Kingdom and Continental audio-visual services . . . London Press Exchange campaign for preserves manufacturer Wm. P. Hartley involves tv commercials using aerial shots. Helicopter flew over 3,000 miles for material for the six 30-second films, with Rank Screen Services doing the filming.

The Pitch & The Star

WNTA-TV, New York independent, will make a flesh-and-blood pitch to Chicago ad agencies and their clients.

Mal Klein, station veepee and general manager, is flying out Faye Emerson, Henry Morgan, David Susskind and Mike Wallace for a promotion breakfast with more than 150 advertisers and their reps. Junket will arrive in Chicago the night of Oct. 28. Breakfast will be held the next morning at a Chicago hotel and the station's personalities will fly back the same day in time for any tv commitments.

Swan & Mason Set Up Ad Shop

With an initial account toting up in excess of $2,000,000 in the shop, a new ad agency joins the Madison Ave. fraternity with the formation of Swan & Mason Advertising. President is Robert G. Swan, for many years v.p. of the Joseph Katz Co., of Baltimore and N. Y. He will direct all creative activities of the new operation.

Partnered with him is Willard W. Mason, who becomes exec veepee and treasurer. He will be in charge of business affairs and supervise Swan & Mason offices being organized in other cities. One in Tulsa is already functioning. Mason for the past five years has been associated with the Oral Robert Organization, which is now in the S & M house.

Doerfer: 'We Don't Want Interlopers at Hearings'

Washington, Oct. 20.

Federal Communications Chairman John Doerfer has urged that the right to be heard in a radio-tv license grant case should be restricted to those who have a direct interest.

Doerfer decried the intervention of FCC proceedings of parties having only an indirect interest who poses as "helpful little Hannahs" or "private attorney generals." Their real concern, he said, is not the public interest but in delaying outcome of the case.

The FCC Chairman, in a speech to the National Assn. of Radio and Utilities Commissioners in Philadelphia, urged Congress to consider legislation barring such "interlopers" from proceedings before federal regulatory agencies.

San Antonio — Henry Guerra, who three years ago resigned his post as newscaster with WOAI and WOAI-TV to become director of development for St. Mary's U. here, reveals he will return to WOAI-TV on Jan. 1 in an editorial capacity.

Nielsen's Top 20—Sept. Report

	Network	Audience Average Rating
Miss America	CBS	38.8
Gunsmoke	CBS	37.8
Have Gun, Will Travel	CBS	32.2
I've Got a Secret	CBS	27.1
Wagon Train	NBC	27.1
Wanted—Dead Or Alive	CBS	26.0
Arthur Godfrey Special	CBS	25.9
Alfred Hitchcock Presents	CBS	25.7
Millionaire	CBS	25.5
Lawman	ABC	25.0
G. E. Theatre	CBS	24.5
Real McCoys	ABC	24.0
Ed Sullivan	CBS	23.6
Texan	CBS	23.6
Maverick	ABC	23.6
Zane Grey Theatre	CBS	23.5
Tales Of Wells Fargo	NBC	23.4
Peter Gunn	NBC	23.1
Price Is Right	NBC	23.1
Wyatt Earp	ABC	23.0

TV-Radio Production Centres

IN NEW YORK CITY . . .

John Toland, author of "Battle: The Story of the Bulge," (Random House) will write the televersion for "Twentieth Century." . . . **Barbara Joyce** takes a leave from her regular tv soap opera on "Brighter Day" to join the cast of "The Bells of St. Mary" on CBS-TV . . . **James Elward**, who did the premiere script on NBC's "The House on High Street," has been signed for others . . . WABC's **Fred Robbins** interviews **Rock Hudson, Suzy Parker, Martin Rackin, Maria Schell** and **Anthony Franciosa** on his syndicated "Assignment Hollywood" this week . . . **Jonathan Gilmore**, who just finished dramatic segments for "The Lineup" and "The Lawman," will start doing "The Barbara Stanwyck Theatre" this week . . . Don Sharpe Enterprises will make their first venture outside of tv and radio when "The Flowering Cherry" opens tonight (Wed.) at the Lyceum Theatre. Sharpe organization will coproduce the show with the Playwrights Co. and H. M. Tennent of England . . . **Charles Christenberry Jr.**, formerly with N. W. Ayer, branches out as an indie tv director with his assignment by the Jim Handy organization on a Chevrolet industrial film . . . **Kalman B. Druck**, v.p. of Carl Byoir & Associates has opened his own public relations counselling firm . . . Announcer **Don Morrow** back from Los Angeles. Batonier **Paul Taubman** to present to the Friars a first N.Y. showing of San Francisco painter Ray Matheson . . . **Ed Joyce**, emcee of WCBS Radio, N.Y., "Three Guesses" got an award from the Committee to Ban Teen Age Weapons and Fight Juvenile Delinquincy . . . **Leonard Gumley**, formerly studio manager of CBS-TV, has been named director of operations for New York studios of WNTA-TV . . . **Bob Morrow** named sales promotion and research director of WINS . . ."Tomorrow's Weather," WPIX's new weekday 11:15 p.m. strip, has been sold to J. Colonna Bros. . . . **Thomas Velotta**, ABC-TV v.p. assigned to web's Coast offices, has been recalled to N.Y. to become v.p. in charge of special programs. Under direction of programming veep **Thomas Moore**, Velotta will be responsible for all ABC-TV specials . . . **Robert Fleming** of ABC's Washington bureau and **Charles Woods** have been added to the WABC team of newscasters and commentators . . . WOR and WOR-TV's merchandising director **Herb Salzman** is representing the stations at the annual conference of the National Assn. of Food Chains now underway in Washington . . . **Lucille Murovich**, formerly on the production staff at WNEW-TV, joins WOR-TV as assistant to **Milton Robertson**, director of press and special programs . . . Mutual Broadcasting has four new affiliates: WJET, Erie; WNOW, York; WKYR, Cumberland, Md.; and WMNF, Richwood, W. Va. . . . Chimp entertainer **J. Fred Muggs** was headline attraction at last Saturday's birthday party for NTA chairman **Ely Landau's** son.

Word from the Coast is that **Jack (Bart) Kelly** is okay again after a skiing accident and is back on the "Maverick" set . . . **Trude Adams**, who became a mother last month, says she's promised **Ed Sullivan** to return to tv via his show, probably in November . . . **Bill Leonard** off on undisclosed news assignment for CBS, with **Charles Kuralt** taking his place temporarily on WCBS-TV's "Eye on New York". . . Producing partners **John Aaron** and **Jesse Zousmer** back in New York after three-week Hollywood stay . . . **Rep. Chester Bowles** and CBS' **Sig Mickelson** will talk "Politics & Broadcasting" Wednesday (28) at the Radio-TV Execs Society's roundtable luncheon . . . **Robert Troup, Rosario Iannelli, Robert Foster** are new CBS-TV salesmen.

Hurd Hatfield visits Joe Franklin WABC-TV's "Memory Lane," Friday (23) . . . **Art Van Horn** and **Phyllis Battelle** have set an interview with **Victor Borge** for a future "Wonderful World" on ABC Radio . . . **Betty Ann Grove** signed for her third repeat on "Arthur Murray Party," in December . . . **Susan Roslow** of Pulse staff engaged to Kenneth Gross, non-pro . . . **Adraia Koe** moved from Goodson-Todman to Mansfield-Arnell as talent coordinator for **Dick Clark** "World of Talent" show . . . **Jean Hollander**, producer of "Beat the Clock," Goodson-Todman perennial, weds Mel Kopelman, steel exporter, tomorrow (22).

Herman Koffman assigned to direct several of CBS-TV's "Men Into Space" episodes . . . **Fred Freed**, CBS-TV pubaffairs producer, off to New Haven to scout filming locations for the December broadcast of "Woman!". . . **Sidney Gross** joining "Monitor" this weekend to render several suspense vignettes called "Horrorscopes". . . **Richard D. Heffner** steps in as moderator Sunday (25) on WCBS-TV's "New York Forum". ."Camera Three" producer **Jack McGiffert** to appear before the Publishers Ad Club at a meeting Nov. 12 at which the theme will be "Books on TV". . . **Jim Davidson**, who is transferring to CBS-TV as a unit manager, will be replaced in the WCBS-TV film department by **Robert O'Malley** . . . **Don McNeill's** "Breakfast Club" is over 90% sold out for the month of October. New sponsors include E. L. Bruce, Grosset & Dunlap, and Levelor Lorentzen . . . **Carson Woods** will be seen in a featured role in DuPont's "Bells of St. Mary's" on Tuesday (27) . . . Comedian **Corbett Monica** inked for an Oct. 25 guest shot on "Ed Sullivan Show."

IN HOLLYWOOD . . .

Ben Brady, late with **"Perry Mason,"** named producer of "Have Gun, Will Travel.". . . **Mike Buchanan**, trade planter at CBS-TV, is the youngest new father at the web . . . ABC-TV's **Sandy Cummings** took off for a month in Europe and will visit the net's foreign outposts . . . Town will be crawling with network brass, what with ABC and CBS holding their affiliate meetings in Beverly Hills and Pebble Beach up north . . . ABC-TV's **Mike Foster** due in this week to install **Elliott Henry** as **Ernie Stern's** successor in the press department . . . NBC-TV's **Doris Corwith** lined up a few governors for "Meet the Press" and hustled back to her home base . . . **Bruce Lansbury** moved over from KABC-TV to CBS-TV as assistant director of program development . . . **Bill Kayden** and **Irvin Atkins** delivered their first mobile color tape unit to NBC-TV. Units are also being produced by their VTR Productions for overseas duty.

IN CHICAGO . . .

ABC Central Division ad-pubrel chief **Ell Henry** headed for the Coast yesterday (Tues.) to take over top p.r. duties for the web there . . . NBC's o&o's both are set with new sales managers: **Ken Johnson**, ex-Frisco, took over the post at WNBQ, vice the late **Russ Stebbins**; and **Richard Faulkner** gets the sales slot when **Rudi Neubauer** retires next month . . . **Bob Cosbey** hit his first anni on WBBM with his "This is Music". . . **Don Dillion** is production manager on WBKB's "Playboy Penthouse". . . **Fran Allison** now in her second year on WGN-TV . . . **Lawrence M. Turet** now exec v.p. and manager of WXIX-TV, Milwaukee . . . TV weatherman **Harry Volkman** doing a five-minute radio forecast on WMAQ . . . **Sig Sakowicz's** a.m. WHFC show now SRO . . . NBC v.p. **Lloyd Yoder** vice chairman on National Retarded Children's Committee in Chi . . . **Ralph Bergsten** chairmans the tv Academy meet Tuesday (27) to set the monthly seminars on WTTW . . . Steel strike hurting local tv filmeries because advertisers are postponing or cancelling projected video blurbs . . . **Jim Drake** moved from WGN's news staff to take over as head newsman at WSM, Nashville.

IN LONDON . . .

BBC-TV will air its new skein of **Perry Como** shows on Wednesdays, instead of Fridays as before, starting Nov. 11 . . . Comedian **Roy Castle's** weekly series for Associated TeleVision, "Castles In The Air,"

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DOERFER'S DOUBLE-DECKER

And It's Only the Beginning

Hollywood, Oct. 20.

Though the new television season is little more than a month old, Hollywood is already going through its annual period of upheaval. Since major production on the new shows got underway in August, no less than 10 shows have changed producers, and some of them more than once.

Some of the changes were dictated by personal commitments on the part of the producers involved. But in most cases, switches were made because of basic clashes over concept and in a few cases, pure panic. The pace accelerated last week to cover about half the changes thus far.

Shows involved are "The Lineup," from which Jaime del Valle first was dropped and Frank LaTourette dropped last week, with Edgar Peterson taking over for CBS; "Have Gun, Will Travel," with Ben Brady taking over from Sam Rolfe; "Hotel de Paree," to which Rolfe moved superceding Stanley Rubin who in turn had succeeded Milton Krims who in turn took over from Julian Claman, presently on a sabbatical.

Then there's the June Allyson show, with Alvin Cooperman exiting and Four Star holding off on a replacement; and there's "The Man from Blackhawk," from which Herb Meadow is exiting for other commitments to be succeeded by Matthew Rapf. The Betty Hutton show had Stanley Roberts leaving after a single show, succeeded by a procession of producers latest of which is Marvin Marx.

"Philip Marlowe" producer Bill Froug exited Goodson-Todman before the show hit the air, succeeded by Gene Wang; likewise Robert Pirosh vamped "Laramie" after two shows, with John Champion succeeding him. Frank Rosenberg is holding down the "Troubleshooters" producer seat after Allen Rivkin turned out the first 13; Lou Derman took over as producer on the new Gale Storm cycle, succeeding Alex Gottlieb.

And judging from the anguished cries from the agencies and the networks, this is just the beginning.

Mutual Queries Exhibs, Who Say Poor TV Has Upped Attendance

Mutual Broadcasting has teamed up with the nation's motion picture exhibitors to make a flanking attack on television.

On a mail questionnaire to theatre chains representing 5,700 of the 15,000 hardtop and drive-ins in the country, the radio web has found out that theatre audiences are considerably up in most places, and that 90% of the managers and owners cite "poor television programming" as one of the main causes.

The survey also shows that respondents, in a burst of economic optimism, are spending a total of $38,700,000 this year for refurbishing, re-equipping and reconstructing their theatres. They have allocated $40,428,000 for 1960 operations.

Mutual's business and financial news editor Frank Singiser, who conducted the survey, says it was triggered by a Sept. 23 report by Eugene Picker, Loew's Theatres prez, stating that the chain was spending $1,400,000 to refurbish and reequip the State and Capitol theatres in N. Y., and that another $2,000,000 was being spent to reconstruct a Washington showplace.

Singiser is interviewing the theatre men on his weekday series,

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Dicker Hellfrich As No. 2 TIO Man

Because it stands to lose one of its most trusted and effective employees as the result of it, NBC may now regret at least a little bit its enthusiastic support of a Television Information Office. Newly organized TIO is dickering for the services of Stockton Hellfrich, web's highly respected continuity acceptance boss.

Louis Hausman, TIO topper of a week, is negotiating with Hellfrich as No. 2 man. Hellfrich has been with the network 26 years, approximately 12 of them in continuity acceptance, in the kind of position that is as much "public relations" as anything the network has. It would be essentially to keep an eye on matters of good taste and good sense as he does at NBC, that Hellfrich would be hired by TIO.

No decision has been reached by the NBC executive, but dickers continued up to Hausman's temporary departure this week for the west. TIO boss will be back by the weekend.

Eydie Gorme's AM Series Gets Gen. Motors Coin

Eydie Gorme returns to ABC Radio Nov. 2 in a new five-minute show, slated three times per week, with Guardian Maintenance division of General Motors picking up the tab.

Broadcast time is 6:05 p.m., Mondays, Wednesdays and Fridays. D. P. Brother is the agency. ABC-Paramount recording artist had been heard on the web from April through October, during the same time period.

Boone: 5 Years Of 'Have Gun' More Than Enuf

By BOB CHANDLER

CBS-TV is in store for an unpleasant shock. Though it's more than two years off, Richard Boone has no intention of signing a new deal with the network to continue in "Have Gun, Will Travel" after his fifth year with the show.

"Have Gun" is now in its third season and very close to the top of the rating heap. With no signs of slackening its momentum, it looks good for far more than two years from now. But Boone's contract expires after five years, and he has no intention of renewing. So what happens then?

Boone shrugs. His relations with the network have been excellent; he's enjoyed working in the series; he's perfectly satisfied with his deal on the show, which involves a piece of the secondardy rights but no ownership in the show itself. So why quit?

"I've done it, that's all. Five years with a single show is enough. I'd like to try other things." Those other things definitely don't include another series. "I've done two series with some impact on the public and the medium. Why press my luck?"

Boone hopes by that time he'll have made the transition from actor to director, though he doesn't want to stop acting by any means. He directed "Frontier" a couple of years ago. This season, he's already done three "Have Guns" and is set for a fourth a couple of

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WARNS ON QUIZ, 315 'KICKBACKS'

Washington, Oct. 20.

Federal Communications Chairman John Doerfer gave broadcasters serious cause for concern on two fronts last week.

(1) He made a somewhat startling appraisal of the recently enacted amendment to Section 315 by saying it adds new equal time headaches to broadcasters on the eve of an election year.

(2) The quiz show expose coupled with the equal time problem, Doerfer said, may force FCC "to the brink of unconstitutional interference with freedom of expression" both in the area of political coverage and entertainment programming.

In his surprise evaluation of the equal time amendment, Doerfer said that although an improvement over the old law, it "imposes new and additional burdens" on broadcasters by extending the "reasonable opportunity" principle to "issues" as well as "qualified candidates." (Aim of the bill, of course, was to relieve broadcasters by exempting news programs from the equal time requirement).

Doerfer cited clause in the new law providing for "reasonable opportunity for the discussion of conflicting views on issues of public importance." This provision was added as sop to lawmakers who were skeptical about the impartiality of broadcasters, but was generally regarded as innocuous in light of FCC's long-standing policy requiring fair treatment of controversial public issues.

But Doerfer seemed to regard the new provision as lifting a Pandora's Box of equal time complications. No longer, he said, can the broadcaster refuse his facilities to those who request to speak "on behalf of a candidate." (Before the new law, FCC had determined that only the candidate himself—not a spokesman—could appear under a grant of equal time).

Not only may substitutes appear, but Doerfer saw an even more far-reaching result of the new law. Whenever a candidate has raised an "issue of public importance" in a broadcast, persons who don't pretend to speak on behalf of any candidate apparently must be given equal time to answer.

"Apparently, any responsible person who has opposing views can now get into a political 'hassle' over the air," Doerfer said.

If the majority of his fellow Commissioners go along with Doerfer's line of reasoning, broadcasters may be kicking themselves that they ever sought to amend

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NBC Radio Sees 90% Affiliate Endorsement in New Program Sked; Hopes to Reach Break-Even Faster

NBC Radio, keeping tune with the realities of network radio economies in these days of dwindling billings (it'll hit a rock bottom $37,000,000 in '59 in contrast to $70,000,000 in '54), got together with the key affiliates committee last Thursday (15) to evolve its programming pattern of the future. Over the weekend Matthew J. Culligan, exec veepee of the network, left on an 11,000-mile tour to touch base with all affiliate stations in lining up support of the new pattern. Network anticipates fairly solid (90% or more) endorsement; won't be too surprised if there are a few defections but plans to match station for station.

NBC doesn't expect the new pattern will turn the radio network into a profitable operation, at least for awhile. Rather, as Culligan put it, "it'll reduce our losses and help us to stop losing money and bring about a break-even status a lot faster."

NBC is more or less reversing the pattern put into effect by CBS Radio a couple of years back (latter network expects to "make a few bucks" this year). Whereas the CBS structure was built on "free news to the stations" in return for playing ball on the remainder of the program structure, the new NBC formula, effective Jan 1, will basically comprise news and "Monitor," the two elements chiefly responsible for the network's current 39%-of-all-network-biz status.

All told NBC will be programming 70 hours a week (down from the prevailing 75). Of this, 12 hours and 15 minutes will be offered free to the stations; 41 hours will be reserved for network sale (including the weekend "Monitor," commercial religion, sports, news, special events, the "Image" series, of which there will be six new during '60), and 17 hours and 30 minutes of program service to be sold as a supplementary service to the stations. Within the "Monitor" framework, 11 hours are given free; 17 hours are for network sale, including two hours Friday night and 15 on Saturday and Sunday.

NBC currently realizes about $4,200,000 from its news on the hour. As part of the additional 17 and a half hours supplementary program service to be sold to stations, the network will program additional news and analysis on the half-hour from which it expects to realize perhaps another $2,000,000. Divesting itself of its daytime block programming, NBC will throw into its program service such entries as the Don Russell-Frank Blair "It's Network Time" and "My True Story," but both hour entries being shaved to 30 minutes each.

Life Cigs Buys Into CBS-TV's 'Mr. Lucky'

Lever Bros. is giving up its hold on the full Saturday at 9 p.m. half-hour over CBS-TV. With the advent of "Mr. Lucky" this Saturday (24), the soap bankroller is letting go half of the action-adventure stanza to Brown & Williamson tobacco.

When "Brenner" held down the anchorage on CBS, Lever owned the entire show. B&W is coming in with its new brand, Life cigs.

NBC 'Tape-Happy' Comics, Producers Get Slapped Down

Hollywood, Oct. 20.

NBC has cracked down on tape-happy producers and comics and put them on a rationing schedule. New Policy limits the use of recorders "within reason." The other major nets have encountered the same difficulty in tieing up the machines by a few shows striving for perfection but NBC is the first web to take regulatory action.

Main trouble with taping, according to an NBC spokesman, is that film techniques are being used, with some shows shooting as many takes as a major studio. Said an NBC unit manager, "they shoot five minutes, run it off and shoot it again until they get the desired results. Tape was originally intended to speed up production but it's working the other way."

It was pointed out that Jerry Lewis and his crew worked for 40 hours straight in taping and editing "The Jazz Singer." Some of the workers, it was reported, had to be rested and treated for exhaustion. On Milton Berle's recent spec, the cost below-the-line reportedly was over budget by $60,000. But it's not altogether a coast plaything. John Frankenheimer, producing a special back east, used up 1,000 man-hours on taping and editing to achieve what he considered perfection. The critics disagreed.

Very Warm for Mae

As late as two days before the seasonal opening of "Person to Person," which occurred last Friday (16) on the usual network (CBS-TV) and at the usual time (10:30 p.m.) but with a not per-usual interrogator (Charles Collingwood, after six years of Edward R. Murrow chairmanship), producers Aaron & Zousmer were making plans to hold advance screenings of the vidtaped (formerly live) premiere. The guests were to be Mae West and Jack Webb in their respective homes on the Coast. These screenings were for the benefit of certain reviewers who might otherwise have missed "P to P" on the air, due to the fact that the Victor Borge one-man show was slotted from 10 to 11 o'clock that night over NBC.

Although several critics previewed the West-Webb tape, what they saw became academic as far as reviews are concerned, because, on Thursday, the day before the program's bow, the network high command decided to scrap it, on the stated theory that some of Miss West's declarations "might be misconstrued" by the public. Although an already prepared tape of the James Mason family and Hollywood fashion designer Edith Head and her husband was substituted, the pre-viewers had inherited a potential windfall in the form of notes, publicity releases on the West appearance, excerpts from the script, etc. While "flat" text unaccompanied by the familiar leers, hip-ia and sundry visual trademarks on which Miss W. holds patents, is not a "show," it's a reasonably good substitute. It should be noted that Collingwood, in his baptism of "P to P" fire, carried on with dignity although not without an occasional tongue-in-cheek attitude.

Here are excerpts of the conversational exchange:

Collingwood: Mae West is, well Mae West. The late George Jean Nathan, a very discriminating critic, once said of her, "Mae West is to be classified as a great, along with Sarah Bernhardt and Eleanora Duse. Miss West, who's made a career of kidding sex, re-

(Continued on page 52)

Kluge's WIP Buy Looks Finalized

Philadelphia, Oct. 20.

Confirmation of the sale of WIP, local Mutual outlet, to Metropolitan Broadcasting Corp., was seen in telegrams sent out by Benedict Gimbel Jr., president of WIP, inviting industryites and press to luncheon meeting Thursday (22) in Hotel Barclay.

Guests were asked to meet John W. Kluge, president of Metropolitan, "and hear joint announcement of "complete details about an exciting new Philadelphia business."

Reports of the sale to Kluge have been current for several weeks in Philly press and trade publications, although Gimbel denied deal had been made. Metropolitan is said to have paid $4,000,000 for station, which Gimbel, Bob Hope and a synidcate purchased from the Gimbel Stores in August, 1958, for $2,700,000.

Wednesday, July 9, 1958 VARIETY

Jack Wrather's Syndication Biz, Kingsley Prez of U.S.-Brit. Setup

Hollywood, July 8

The Jack Wrather Organization, telefilm producers and owners of dio and tv stations, has forged a rporate link with British com- rcial programmers, and entered syndication field both here and ad.

le of the newly-organized ny is Independent Televi- Corp. (ITC), with Walter y, former sales manager of ndicated sales, as prest- ngsley is now in the proc- tting up an international anization to serve both nd market-by-market tv

Vrather in the venture ted Television, Ltd., corporated Television Co., Ltd., (ITP) of Carl M. Loeb, Roades Street investment d with Wrather in s. Initial capital- w firm is $2,500,- uction budget of d for the first

er Organization ssociates ATV anteed to de- imum of four the new firm TP combina- in the tele- assured in via the eup. anization, he Lone eston of moving w pro- f "Ad- lated. y ac- hign- and pres d of oth in yland Ho-

in the past has r of co-production ding "Robin Hood," by Official Films, "William currently being handled by National Telefilm Associates; and "Invisible Man," another with Official.

Kingsley, topper of the new syndication outfit, is now in the process of setting up an integrated sales and distribution organization for both the national and market-by-market level. Outfit, in addition to the provided product supply from Wrather and British partners, will make outside deals as well.

Serving on the board of directors with Wrather as chairman and Michael Nidorf as vice-chairman, are John L. Loeb and Clifford Michel, senior partners of Carl M. Loeb, Rhoades & Co.; Monte Livingston, of the Kaplan, Livingston, Goodwin & Berkowitz law firm; William Shay, v.p. of the Wrather Organization; and Walter Walz, of Loeb, Rhoades.

Representing the British interests will be Prince Littler, chairman of the board of ATV and ITP; Val Parnell, managing director of the London Palladium and ATV; Lew Grade, deputy managing director of ATV and others.

Understood Wrather's current contract with Television Programs of America for foreign distribution of "Lassie" and other deals on Wrather properties is not affected by the new move.

VARIETY

ITC's $2,000,000 Profit In ABC-TV Gale Storm Buy

Independent Television Corp. pulled a neat coup in its sale of the "Gale Storm Show" to ABC-TV, chalking up a profit of about $2,000,000 in a quick turnover of the property.

Last October, ITC bought the property from Hal Roach Studios for about $2,000,000. Involved were 111 episodes, including the current series now being runoff on CBS-TV. Deal also included fresh production on the show, on which Roach would share at a certain percentage.

Four months later, it took the property and sold it to ABC-TV for about $5,000,000. The ABC-TV deal involves from 99 to 111 rerun episodes, with the web given multiple run rights over a three-year period. Another important facet of the three-year ABC-TV deal is that the web contracted for a minimum of 26 fresh "Gale Storm" episodes, slated to unreel in prime evening time next fall.

Involved in the wheeling deal operation—the first for ITC under Walter Kingsley's piloting—were negotiations with ... Lever ...

DAILY VARIETY DAILY

Wed., July 22, 1959

Lambert Takes Full Tab On Night 'Gale Storm'

New York, July 21. — Warner Lambert Co. has purchased full sponsorship of nighttime version of "The Gale Storm Show" on ABC-TV for fall for 26 weeks.

Network is switching the show Thursdays at 7:30 to serve as a ...d-in to the Donna Reed stanza ...viously, it was inked ...dnesdays at ...

THE Hollywood REPORTER

ABC, In $3,000,000 Deal, ... Gale Storm Show Away F...

New York.—In a deal involving a commitment of mo... by ABC to Jack Wrather's Independent Television Corp., ... will move to that network from CBS, according to Thomas ... in charge of programming and talent. ABC has ordered production of 26 new subjects for an evening show in the fall and has acquired 99 old subjects for daytime programming across the board.

Daytime strip will start April 13 from 2:30 to 3 p.m. No definite period has been set for the fall evening show, Moore pointed out, although Friday, 8:30-9, is being considered. CBS also benefits from the deal because of a settlement for its summer repeat rights to the current Storm Show, which goes off its web April 11.

... deliver ... strong film ... the hope of ... fate of ... Nestle ... current ... beyond ... okayed ... show and ... or the ... show, featu... Pitts and Roy Robert... will begin its Monday through Fr... day daytime run on the we... April 13.

I T C MEMO

ITC SELLS GALE STORM SHOW TO ABC-TV IN RECORD FIVE-YEAR PACT!

VARIETY

ITC's $2,000,000 Profit In ABC-TV

THE Hollywood REPORTER

'Fury' Renewal 2d Web Sale For ITC

On the heels of its $5,000,000 sale of the Gale Storm telefilm series, "Oh, Susanna," to ABC, Jack Wrather's Independent Television Corp. has completed another network sale with the renewal of "Fury" for its fifth year on NBC-TV by General Foods and Borden, Walter Kingsley, president of ITC, announced y
Renewa
52 weeks
property,
bought th
ITC is ov
Associate
"Fury,
a Saturd
1955, is
productio
sometim
Diamonc
Roger M.

BROADCASTI
THE BUSINESS WEEKLY OF TELEVISION AND F

Borden Co., General Foods Renew ITC's "Fury" for 5th Year

Independent Television Corp. reports filming of 22 half-hou tv shows will start June 22 at Gower Studios, Hollywood. T will be seen for the fifth year TV this fall (Sat. 11-11:30 sponsors of the series, al fifth year, are The Bord Post Cereal Div. of Ge both through Benton & B

TH

ABC, In $3,000,00 Deal, Dr Gale Storm Show Away Fro

New York —In a deal involving a commitment of more th by ABC to Jack Wrather's Independent Television Corp., the G will move to that network from CBS, according to Thomas W. in charge of programming and talent.

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how, featur-
toy Roberts,
through Fri-
the wet

RADIO DAILY—TELEVISION DAILY
Wednesday, March 11, 1959

ITC Sets "Fury" For 5th Year On NBC-TV Network

NBC-TV network will telecast Independent Television's "Fury" series for its fifth year. The ITC network sale, ITC's second this year, was made through Benton & Bowles for General Foods and The Borden Company.

Under the renewal contract, the new "Fury" series begins on Oct. 10, runs for 52 weeks.

ITC recently sold to ABC-TV its "The Gale Storm Show, Oh Susanna" in a deal said to involve $5-million.

"Fury," originally a m
y and acc

I T C MEMO

ITC'S "FURY" RENEWED BY GENERAL FOODS AND THE BORDEN CO. FOR 5th YEAR ON NBC-TV!

VARIETY
THE Hollywood REPORTER
Campbell's Renews 'Lassie' For 6th Year
Campbell's Soup, which has spon sored "Lassie" series since its 1953 videbut, has renewed for another year, with new batch of 39 half-hour segments to roll before Jack Wrather org cameras in May for CBS-TV airing. Same cast remains: Jan Provost, June Lockhart, Hugh Reilly and George Chandler.
RADIO DAILY—TELEVIS
Wednesday, March
ITC Sets "Fury" For 5t Year On NBC-TV Netwo
NBC-TV network will telec Independent Television's "Fur series fifth year. The IT TC's second th
VARIETY
'Lassie' Renewed
"Lassie" has been renewed for next season by Campbell Soup, sponsors of the tv series since 19
New series of 39 programs fore the cameras in May man Harris in charge of Robert Golden produc- ugh McCollum produc- Diamond and the
VARIETY
'Lassie' Set for '59-'60
Campbell Soup, which has "Lassie" since its '53 bow, ha newed for the show next on CBS-TV.
Sherman A. Harris, ex ducer for the Jack Wra ganization, will be in production of the new Robert Golden as pr Hugh McCollum as supervisor. Shooting series is slated
ABC
I
T
C
MEMO
ITC HOLDS DOWN CBS-TV 7:00 SPOT FOR SIXTH YEAR WITH LASSIE
RADIO DAILY—TE ION D
Thursday, Ma 1959
Campbell Sig "Lassie" Renewal For New Season
Campbell Soup will continue its onsorship of the "Lassie" TV gram for the coming year. The series of 39 programs, which be presented over approxi- v 100 CBS-TV network sta- beginning in September, started in production by Wrather Organization in d in May. Campbell sponsored the "Lassie" ce its first appearance ptember 1953.
t Television Corpor- tor of the series. "Lassie" audience 5-million on each ht telecasts, and w telecast in 22

VARIETY

ITC's $9 Mil...

BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

'Ding Dong' in 27 areas • *Ding Dong School* (tv kindergarten), distributed by Independent Television Corp., N.Y., has been renewed in 27 markets before the series makes its fall start in ... kets, Henry G. Sape... the series, says. Pro... series for ...

VARIETY

Wednesday, June 10, 1959

'Ding Dong' Digs Up $500,000 In Spot Biz on Syndication

Film Vs. Tape ...

RADIO DAILY—TELEVISION DAILY

Wednesday, March 11, 1959

...ts "Fury" For 5th ...n NBC-TV Netwo...

...V network will teleca... ...nt Television's "Fury" ...its fifth year. The ITC... ...TC's second this ...

BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND ...

...V Syndication Plan Readi... 'Ding Dong School' on Fil...

...ns for national syndication of the ... *School* children's series to adver... ...xt March—perhaps through the ...g Jack Wrather Organization— ...ed last week.

...newest project marks another ste... ...ried fortunes of the pre-school ... ...seen on NBC-TV in the mid-fif... ...bsequently slated for the Sylvester ...Weaver network that never materi... ...fore recently. WGN-TV Chica... ...ed plans to offer videotape versio... ...eries, which it has been carryin... ...nce Aug. 26, 1957, to other station... ...untry.

...d announcement, Ward L. Quaal, ...dent and general manager of ...TV, and Dr. Frances Horwich, ...ar, said that the program will be ...nally via film early in 1959. ...orted, it will con... ...until a ...

Goddess of the ... Returns Via Bo... ...

LAINE LANE

...e questions most asked through ...R. Horwich—Miss Frances of the D... ...turns to TV today—have been co... ...The Magic of Bringing Up Your ...vill). Publication of this book last ...dept.) and the half-... ...sumed this morn... ...t on Channel 13 ...ring joy to the ... throughout the ...dance 89 cities ...ow this month ...many parents ...e charm and ...to com... ...s, Dr. Hor... ...the Ding... ...m in 1952 ...a set of ...found ...presi... ...on of ...had ...Uni... ...rch

MISS FRANCES

...feet of learning to read must be ...foremost with this educator. "Despite what people say, ...more children are learning to ...read more easily now than ever ...before." Some of the reasons fo... ...backsliders, she lists: ...Not inciting a ...st in reading ...the chief fault ...to learn to ...

...Without ...worries

...ie Torre Reports

'Ding Dong School' Back On 100 Major Stations

"Ding Dong School" is one of those programs that every one has always said *should* be on television and . . . well, now it is!

Evicted from the NBC network three years ago amid a storm of protest that almost re... ...en masse to the office of Robert ... "Ding Dong ...

I T C MEMO

ITC LAUNCHES SMASH SUCCESS RETURN OF MISS FRANCES AND DING DONG SCHOOL

PIONEERS DUAL DISTRIBUTION OF SERIES ON FILM AND TAPE

...people fighting for TV programming for children," she said, "but the trouble is they're ... talking about it within ...

...her answer.

VARIETY
ITC
MEMO
ITC TAKES SYNDICATION'S BOLDEST STEP WITH THE MOST LAVISH ALL-STAR SERIES EVER OFFERED IN FIRST RUN LOCAL MARKETING!
THE FOUR JUST MEN
DAN DAILEY
JACK HAWKINS
RICHARD CONTE
VITTORIO DE SICA
RADIO DAILY—TELEVISION DAILY
Wednesday, March 11, 1959
"Fury" For 5th NBC-TV Network
'Four Just Men' Hot on Sales Front
Independent Television Corp. has 55 markets firm for "Four Just Men," company's first entirely new syndicated telefilm entry. To boot, it appears as though by the end of the week, 19, and possibly more, markets will be absolutely firmed up for a sales gross of $1,100,000.
Despite the hot sales status of
RADIO DAILY—TELEVISION DAILY
Wednesday, September 9, 1959
'Four Just Men' Sold To 138 Markets
West Coast Bureau of RADIO
Hollywood—Jack
VARIETY
Wednesday, September 2, 1959
100-Market Sales On '4 Just Men'; Big O'Seas Take
Independent Television Corp.'s "Four Just Men," produced by Sapphire Films in England, has come through on the syndication sales front with flying colors—representing breakthrough for British product in the American market.
ITC may not be able to crow about the profits which will accrue to the producers. The talent billing
RADIO DAILY—TELEVISION DAILY
Wednesday, August 12, 1959
ITC 'Just Men' Sales Top Million in 4 Weeks
"Four Just Men," film series produced in Engl
nearing $2,000,00
gross sales of $1,0
four-week perio
been offering t
syndication fiel
the series in 74
and CBC has b
nadian station
The new re
markets tota
were announ
by ITC syndi
Hardie Frieb
include an e
markets in
Oregon; Kr
tal Oil, C
Power & I
VARIETY
Wednesday, July 22, 1959
Ink 3 Regionals On '4 Just Men'
Independent Television Corp. has lined up three regionals for its "Four Just Men" each regional in a different section of the country. North of the border, ITC sold the show to the Canadian Broadcasting Corp.
Skein was made by U.K.'s Sapphire Films, as a coproduction with Jack Wrather Organization. It stars Dan Dailey, Richard Conte, Jack Hawkins and Vittorio DeSica.
In the east, Schaefer Brewery inked for nine markets, exclu
of N.Y. Markets taken
include Philadelp
ROADCASTIN
Plan Readied
School' on Film
syndication of the Di
en's series to advertise
erhaps through the fas
ther Organization—wer
ject marks another step in
nes of the pre-school pro-
NBC-TV in the mid-fifties
ly slated for the Sylvester L.
network that never material-
recently, WGN-TV Chicago
ans to offer videotape versions
which it has been carrying
Aug. 26, 1957, to other stations
try.
announcement, Ward L. Quaal,
ent and general manager of
TV, and Dr. Frances Horwich,
ar, said that the program will be
nally via film early in 1959.
rted, it will con-
Goddess of the Nurs
Book, TV
sked through the
rances of the Ding-D
have been compiled
ging Up Your Child
this book last week
NCES
to provide me
children. We detected a sense of futility
"There are people fighting for T
children," she said, "but the trouble is
talking about it within

VARIETY
BROADCASTING
THE BUSINESSWEEKLY OF TELEVISION AND RADIO
August 3, 1959
• Total of markets sold ... Independent Television Corp. ... Cannonball ... film series has risen to 10... announced, with a recent purchase by Garrett Freightlines, Salt Lake City, for seven western markets. The programs, which deal with the trucking industry, will originate at KSL-TV Salt Lake City and will be beamed via microwave relay over the Skyline Network to the following stations: KBOI-TV Boise, KID-TV Idaho Falls, KLIX-TV Twin Falls, all Idaho, and KSLF-TV Butte, KFBB-TV Great Falls and KOOK-TV Billings, all Montana.
RADIO DAILY—TELEVISION DAILY
Wednesday, March 11, 1959
'Four Just Men' Sold To 138 Markets
Hollywood—Jack Wrather's International Television Corporation, has pacted its "Four Just Men," series in a total of 128 markets, 80 in U.S. cities and 38 in Canada. The International Production, filmed in various locales, co-stars Richard Conte, Dan Dailey, Vittoria De Sica, and Jack Hawkins.
VARIETY
ITC Expands Its Release Schedule
Independent Television Corp. has hit a releasing stride which tops that of its absorbed Television Programs of America ... puts it at the forefront ... the majors ...
'Sergeant Preston' Now Sold In 95 Markets
Recently offered in syndication after three-year run on CBS-TV, "Sergeant Preston of the Yukon" has been ... total of 95 markets, it's re... Walter Kingsley, president ... Television Corporation, ... indicating the series for ... Jack Wrather. As re... Colonial Stores of At... ed the series for 16 ... in eight Southern ... (candy), for ... York, Chicago, ... Boston.
'Jeff's Collie' Even Gets His Own Task Force
Independent Television Corp. has formed a special Jeff's Collie Division, similar to that formed years back by Ziv on "Cisco Kid." Division, made up of a six-man task force at this stage, now is hard at work preparing for the bulk of renewal orders.
Headed by Al Unger, the unit already has chalked up a good percentage of the early renewals and have signed up some markets for a full three-year deal on the off-network ("Lassie") entry. (The majority of the first year contracts expire in the fall period.) Show currently is being telecast in 167 markets.
Markets coming in for a full three years of "Jeff's Collie," now include Albany, N.Y., Norfolk, Va.; Cincinnati, South Bend, Ind.; and Honolulu. The three-year roster at this date is about 11 markets. Renewals on the early dates have been scored in about 85% of the markets, the roster approximating 14 markets.
One of the big pitches to stations and sponsors is the all family appeal of the show, backed by a rating and advertising roster showing the adult appeal of the skein. Among the representative sponsors currently riding the show are a wide sampling of advertisers pitching strictly to the adult trade. Roster includes Pearson Ford, San Diego, First National Bank of Oregon, Miami Security Bank & Trust, et al.
Unger also heads up Arrow Productions, ITC's rerun division, operated separate and apart from the Jeff's Collie unit. Exclusive handling of the Jack Wrather Organization property was dictated by the desire to get maximum mileage for the longterm program commitment.
ITC SETS A RECORD WITH SIX SHOWS PUT INTO SYNDICATION IN SEVEN MONTHS!
THE FOUR JUST MEN
BRAVE STALLION
DING DONG SCHOOL
SERGEANT PRESTON OF THE YUKON
CANNONBALL
JEFF'S COLLIE
RADIO DAILY—TELEVISION DAILY
Wednesday, September 9, 1959
'Four Just Men' Sold To 138 Markets
Hollywood—Jack Wrather's International Television Corporation, has pacted its "Four Just Men," series in a total of 128 markets, 80 in U.S. cities and 38 in Canada. The International Production, filmed in various locales, co-stars Richard Conte, Dan Dailey, Vittoria De Sica, and Jack Hawkins.
The new reg... markets total ... were announc... by ITC syndication sales manager Hardie Frieberg. The new buyers include an auto distributor for six markets in California, Utah and Oregon; Kroger Stores, Continental Oil, General Electric, Duke ...

VARIETY
ITC's Black Ink Status As Deals Start to Multiply
A new hum pervades the offices of Independent Television Corp.—referring not to Muzak but to the hum of money.
On top of the "Gale Storm" three-year deal with ABC-TV, ITC got a fifth year renewal with NBC-TV on "Forty," with Burdens and General Foods picking up the tab for the Saturday morning show.
On the syndication level—the vital area to ITC—the outfit has weathered the storm of the first few months and, according to an ITC exec, is now operating in the black. When ITC took over Television Programs of America last October, the first few months of opeeation were in the red. It was a period marked by the consolidation of the sales force under the new syndication general sales manager Hardie Frieberg, with some dislocations and additions of new personnel.
ITC states that since January, the expanded syndication department has been in the black. Frieberg's organization was said to have racked up over $1,000,000 in gross billings on "Cannonball" in some 20 markets. Syndication department still is on an expansion program, seeking 30 additional salesmen for the division, which includes regional, local and rerun departments.
A new division recently set up within Frieberg's domain is a "Jeff's Collie" division, with sales new in the unit exclusively devoted to sell reruns of "Lassie," ("Jeff's Collie," in syndication).
VARIETY
Syndication Ride For Foreign Car Makers' ITC Deals
VARIETY
Ink 3 Regionals On '4 Just Men'
Independent Television Corp. has lined up three regionals for its "Four Just Men" each regional in a different section of the country. North of the border, ITC sold the show to the Canadian Broadcasting Corp.
RADIO DAILY—TELEVISION
Tuesday, July 21, 1959
Drake-Chunkie Sponsor ITC Series in New York
ITC's "Brave Stallion" has been sold to Drake Bakeries (the first first entry into TV), and Chunky Chocolates for co-sponsorship over WPIX here.
Fri., July 24, 1959
7 More For 'Cannonball'
"Cannonball," Independent Television Corp.'s syndicated series has been purchased for sponsorship on seven stations in Utah, Idaho and Montana by Garrett Freightlines of Salt Lake City, bringing total sales on the series to 10b markets.
ITC'S SALES SOAR WITH PACTING OF GIANT REGIONALS!
GENERAL FOODS
DREWRYS, LTD.
STANDARD OIL OF TEXAS
KROGER CO.
STAG BEER
SUN OIL CO.
HENRY HEIDE
SCHAEFER BEER
VOLKSWAGEN
GENESEE BEER
CONTINENTAL OIL CO.
CHUNKY CHOCOLATE
PROGRESSO FOODS
PEARSON CANDY
OKLAHOMA GAS AND ELECTRIC

VARIETY

ITC's Black Ink Status As Deals

Syndication Ride For Foreign Car

Wednesday, September 2, 1959

VARIETY

ITC's Unique U.S.-U.K. Status With Full Program Spread on British TV

Because of its British partners, Independent Television Corp. (ITC) finds itself in a unique position. It's the only telefilm outfit in the States that can offer a U. S. producer a guaranteed sale in the tight, but No. 1 foreign market of England.

That guaranteed sale situation is creating ripples in the trade, with many top American shows going begging in the U. K. ITC has had a number of bids to take on foreign distribution of certain shows, but at this point is holding off on making any decision. In some cases, ITC is holding out for full distribution rights to properties, using its guaranteed sale in the U. K. and its success in other foreign markets, as its trump card.

ITC, partnered by the Jack Wrather Organization and Associated TeleVistion (ATV) of England, has sold every one of its 18 shows in England. Many of them were properties of Television Programs of America, acquired by ITC and sold prior to the acqui-

Such American hit series frequently making the top 10 as "Danny Thomas Show," "Rifleman," "Father Knows Best" and "Real McCoys" are unsold in England. ITC also is doing very well in Canada and has hoisted a sold out flag in Australia. Mexico, another of the major foreign revenue producing markets, also is ladened with ITC product.

In Canada, the second largest ... ITC sold the

VARIETY

Britain's ATV Prospect Bright Picture, $25,92

London, Feb. 10.

Associated TeleVision, the commercial tv outfit which has the weekend franchise in London and the weekday contract in the Midlands, has applied to the Stock Exchange for permission for dealings in its stock. To conform with the requirements it has published a prospectus giving a background history of the company, a picture of its ramifications and a forecast of its prospects.

Two major aspects stand out in the prospectus. The first is the rapid growth in the revenue of the company, which has more than trebled in three years; and the wide extent of its overseas and ancillary interests, including its American holdings in Independent Television Corp., its substantial buy into Australian broadcasting and tv, its 50% stake in Pye Records and an investment of $1,400,000 in British Relay Wireless and Television, which is a leading distributor of piped tv. Additionally, ATV is negotiating with the Muzak Corp. to obtain a concession on a royalty basis in the UK and Ireland for the distribution of background music on the lines developed by Muzak in North America. The terms for such a concession have been agreed in principle and a formal agreement is expected shortly.

ATV also owns the freehold of the National Studios at Elstree, the Wood Green Empire, which is its principal studio, and has acquired ... Gasworks site at over

VARIETY

Wednesday, ... 26, 1959

ATV's $4,500,000 to Convert Studio From Pix to TV; Adds Four Stages

London, Aug. 25.

Decision by Associated TeleVision Ltd., commercial web serving the Midlands during the week and London on Saturday-Sunday, to convert National Studios, Elstree, from a movie studio to a tv stud... will mean, eventually, abandon... its existing outfits at Highbur... Hackney in London. Ne... terms of stages will be... much as Highbury an... have one each and the... revamp will provide six. ATV intends to spend $... the conversion and have... operating at Nationa... It will install the... not only for live... but also for taping... Vidpic product... subsidiary, Indepen... Corporation, Ltd... excepting th...

Marketing

Collins and ATV Seek Five Top Cdn. Outlets

IN SIGHT

Under the present single-station setup in Canada, decent sized deals can be made only with the CBC. But, when competing licenses are granted, the new sta...

Wednesday, August 19, 1959

VARIETY

there, the present picture's far from gloomy. ATV Group profit before taxation for the year ended April 30 was $14,886,000, the parent company's profit being around $7,282,800. Balance available for appropriation was $8,537,000.

Littler reaffirms in his statement that ATV would welcome

ATV

ITC'S BRITISH AFFILIATION ATV HAS PEAK SALES YEAR WITH A $14,886,000 PROFIT!

'Jeff's Even Own

Independent ... has formed a sp... Division similar ... years back by Zi... Division made n... task force at thi... hard at work pre... bulk of renewal o...

Headed by Al U... already has chalke... percentage of the e... and have signed up a... for a full three-year... off-network ("Lassie") ... majority of the first ye... expire in the fall per... currently is being telec... markets.

Markets coming in f... three years of "Jeff's Co... include Albany, N.Y., No... Cincinnati, South Bend, ... Honolulu. The three-ye... at this date is about 11... Renewals on the early d... been scored in about 85... markets, the roster appro... 14 markets.

One of the big pitches... tions and sponsors is the a... appeal of the show, back... rating and advertising rost... ing the adult appeal of th... Among the representative ... currently riding the show... wide sampling of advertiser... ing strictly to the adult... Roster includes Pearson For... Diego, First National Bank o... gon, Miami Security Bank & ... et al.

Unger also heads up Arrow... ductions, ITC's rerun divisio... erated separate and apart... the Jeff's Collie unit. Exe... handling of the Jack Wrathe... ganization property was dic... by the desire to get maxi... mileage for the longterm pro... commitment.

...ich what sug... to provide m... sense of futility... fighting for T... the trouble is... ir own groups,

...include an auto distributor for six markets in California, Utah and Oregon; Kroger Stores, Continental Oil, General Electric, Duke Power & Light, and other regional buyers, including ...

...new buyers ...

ITC Grossed $4,346,258 From Foreign Markets

Independent Television Corporation ended its first year of operation with a foreign sales total of $4,346,258, according to ITC President Walter Kingsley yesterday. For the year ended Sept. 1, he said the total represented $1,721,890 in the Western and $2,624,368 in the Eastern Hemispheres from combined sales activities of ITC and its sub-distributor, ITC, Ltd. of England. Kingsley said his company is now providing 188 weekly half-hours of TV shows outside the U. S., with 19 properties currently sold and running in 39 countries abroad. Kingsley added that ITC is "sold out" in England, Australia and the Philippines.

KINGSLEY

The soaring growth period in foreign TV and ITC's foreign distribution because of its British partners, were th two factor which Kingsl said weigh "heavily ITC's inter tional acc plishment."

Quota Restrictions

Pointing out that the B quota restrictions, which t unofficial, are exceedingly tive in limiting the telecas foreign product to 14 per total commercial programming. Kingsley said that TV producers find themselves in the same position motion picture producers were in when they had to turn to foreign sales for a good portion

BROADCASTING

SINESSWEEKLY OF TE... ON AND RADIO

...wn Mexico way • Independent ...ion Corp. has sold Four Just ... film series for firm 52 weeks ...can division of Chrysler Motor ... Fabrica Automex S. A., via ...d General, Mexico City, ad... agency) which paid $40,000 ... in all four tv markets in the ... Foreign sales for F... total $... ITC's dire... rought in... 000

VARIETY

Wednesday, ... ber 23, 195...

ITC's $4,346,258 O'seas Sales In Yr.

Foreign sales for Independent Television Corp. for its first year of operation ending in Sept. 1 totalled $4,346,258. The sizeable gross represented $1,721,890 in the Western Hemisphere and $2,624,368 in the Eastern Hemisphere from the combined sales activities of ITC and its sub-distributor ITC, Ltd. of England.

ITC currently has 19 properties currently sold and running in 39 foreign countries.

VARIETY

Wed., Sept. 23, 195...

ITC Foreign Sales Hit $4 Million 1st Yr.; 3d Of All Take

Independent Television Corp.'s foreign sales totaled $4,346,258 in its first year of operation ended Sept. 1, prexy Walter Kingsley reported yesterday. Although Kingsley didn't bring the matter up, the foreign sales accounted for 31% ITC's total gross, reported two weeks ago at nearly $14,000,000.

Breakdown on sales abroad ...ed revenues of $1,721,890 ... sales in the western hemi... (Canada and Latin Amer... $2,624,368 in the eastern ...ere (United Kingdom, Africa and the Far East). ...ern hemisphere includes ... by ITC Ltd. of Eng... sub-distributor.

...laid the heavy interna... ...es on "the soaring ...riod foreign tv is achiev... ...and on the unique nature of ... ITC setup, which is owned ... jointly by ... and As... ... of Lon... ... owner... ... qualifies ... and ITC ... England ... setup, ... ase ITC ... ding a ... rs out... ... es cur... ... 39 for... ... d.

THE Hollywood REPORTER

ITC Foreign Sales $4,346,258 In First Year of Operation

New York.—Foreign sales of Independent Television Corp for its first year of operation ended Sept. 1 totaled a terrific $4,346,258, according to figures released yesterday by president Walter Kingsley.

Of the sum, $1,721,890 was from the western hemisphere (Latin America and Canada) and $2,624,368 from the eastern hemisphere (Europe to Japan and Australia). Amount resulted from sales activities of ITC and its British sub-distributor, ITC, Ltd.

Company is now providing 188 weekly half-hour programs outside the United States, Kingsley said, with 19 properties currently sold and running in 39 foreign countries, and ITC is "sold out" in England, Australia and the Philippines.

ITC is jointly owned by the Jack Wrather Organization and Associated TeleVision, Ltd. with latter providing strong representation in the British market where import product is restricted to 14 percent of total schedules of commercial programming.

...e Japan Upping Its Vidpix Ceiling

Indications point to Japan increasing its ceiling of $300 per episode for telepix, according to Abe Mandell, manager of the foreign sales department of Independent Television Corp.

Mandell, who recently returned from a selling tour of the Far East, said that Japan's economy is mushrooming and that current sales of tv sets is running at about 200,000 a month. The ceiling imposed by the Finance Ministry of Japan, has been a bone of contention among American expectors for quite a long while now.

Hardie Fr... include an... markets i... Oregon; K... tal Oil,

VARIETY Wednesday, September 16, 1959

Black Ink for ITC After One Yr.; Grosses $13,989,787, 50% Over TPA

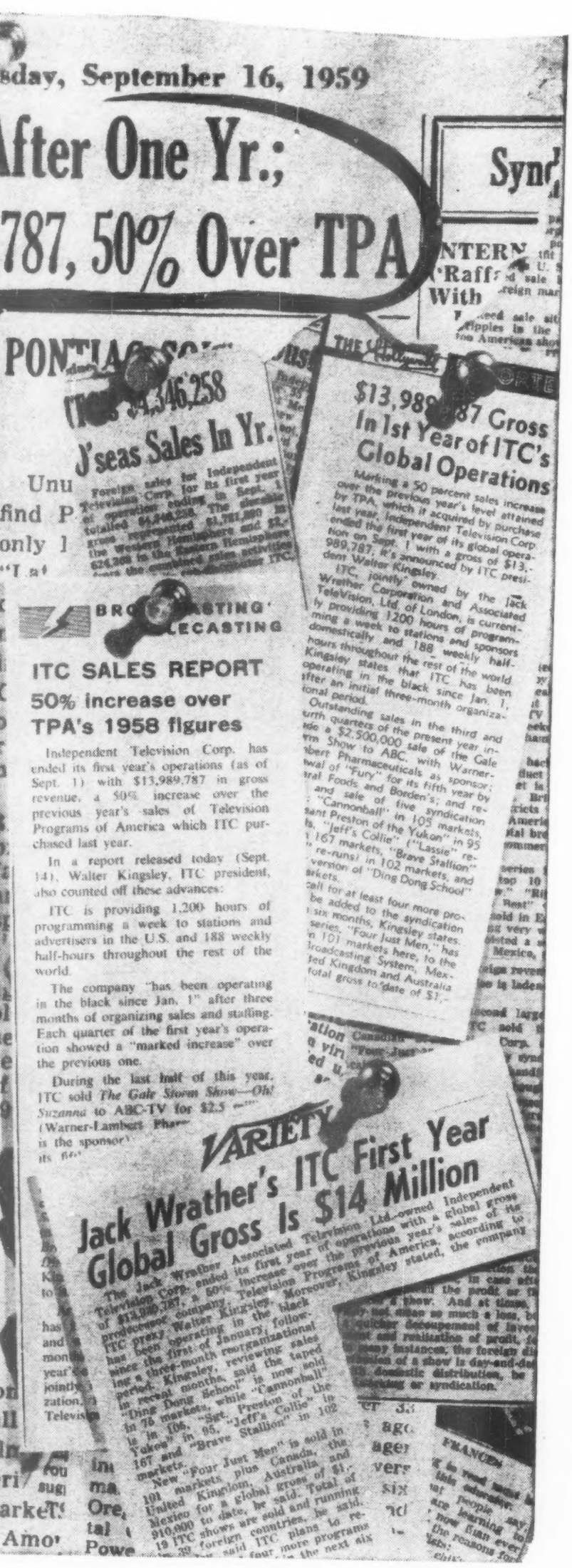
Independent Television Corp. (ITC) issued a "boom-boom" report on its first year of operation. Company reported a gross of $13,989,787 for the year ended Sept. 1, representing a 50% increase over the previous year's sales of Television Programs of America, the company ITC acquired by purchase shortly after its formation last year.

The report did not spell out any profit picture, other than saying that ITC since Jan. 1, has been operating in the black. Prexy Walt Kingsley stated that "each quarter of our first year operation has shown a marked increase over the previous one, indicating that the coming year will reflect even greater sales, production and distribution advance and momentum."

ITC, owned jointly by the Jack Wrather Organization and Associated TeleVision of London, said that plans call for at least four more programs to be added to the syndication list within six months. Outstanding sales in the third and four quarters of the present year include "The Gale Storm Show," sold to ABC for $2,500,000 with the Warner-Lambert Pharmaceutical as nighttime sponsor; the renewal of "Fury" for its fifth year by General Foods and Bordens; and the release and sale of five syndication skeins: "Cannonball," in 105 markets; "Sergeant Preston," 95 markets; "Jeff's Collie," 167 markets; "Brave Stallion," 102 markets; and "Ding Dong School," 75 markets.

Latest entry "Four Just Men" was reported to be sold in 101 U.S. markets, to the Canadian Broadcasting Corp., Fabrica Automex, S.A. for all of Mexico, to the U.K. and Australia, for a total gross take to date of $1,910,000.

Sale of Arrow Productions, the re-run division of ITC, with 11 programs on its sales schedule, for



ITC's $4,346,258 O'seas Sales In Yr.

Foreign sales for Independent Television Corp. for its first year of operation ending in Sept. 1 totalled $4,346,258. The sizeable gross represented $1,781,890 in the Western Hemisphere and $2,624,368 in the Eastern Hemisphere [illegible]

$13,989,787 Gross In 1st Year of ITC's Global Operations

Marking a 50 percent sales increase over the previous year's level attained by TPA, which it acquired by purchase last year, Independent Television Corp. ended the first year of its global operation on Sept. 1 with a gross of $13,989,787, it's announced by ITC president Walter Kingsley.

ITC, jointly owned by the Jack Wrather Corporation and Associated TeleVision, Ltd. of London, is currently providing 1200 hours of programming a week to stations and sponsors domestically and 188 weekly half-hours throughout the rest of the world. Kingsley states that ITC has been operating in the black since Jan. 1, after an initial three-month organizational period.

Outstanding sales in the third and fourth quarters of the present year include a $2,500,000 sale of the Gale Storm Show to ABC, with Warner-Lambert Pharmaceuticals as sponsor; renewal of "Fury" for its fifth year by General Foods and Borden's; and release and sale of five syndication skeins: "Cannonball" in 105 markets, "Sergeant Preston of the Yukon" in 95 markets, "Jeff's Collie" ("Lassie" re-runs) in 167 markets, "Brave Stallion" ("Fury" re-runs) in 102 markets, and a version of "Ding Dong School" in 75 markets.

Plans call for at least four more programs to be added to the syndication list within six months, Kingsley states. Latest series, "Four Just Men," has sold in 101 markets here, to the Canadian Broadcasting System, Mexico, United Kingdom and Australia for a total gross to date of $1,-

BROADCASTING & TELECASTING

ITC SALES REPORT

50% increase over TPA's 1958 figures

Independent Television Corp. has ended its first year's operations (as of Sept. 1) with $13,989,787 in gross revenue, a 50% increase over the previous year's sales of Television Programs of America which ITC purchased last year.

In a report released today (Sept. 14), Walter Kingsley, ITC president, also counted off these advances:

ITC is providing 1,200 hours of programming a week to stations and advertisers in the U.S. and 188 weekly half-hours throughout the rest of the world.

The company "has been operating in the black since Jan. 1" after three months of organizing sales and staffing. Each quarter of the first year's operation showed a "marked increase" over the previous one.

During the last half of this year, ITC sold *The Gale Storm Show—Oh! Suzanna* to ABC-TV for $2.5 [illegible] (Warner-Lambert Pharmaceuticals is the sponsor) [illegible]

VARIETY

Jack Wrather's ITC First Year Global Gross Is $14 Million

The Jack Wrather Associated Television Ltd.-owned Independent Television Corp. ended its first year of operations with a global gross of $13,989,787, a 50% increase over the previous year's sales of its predecessor company, Television Programs of America, according to ITC prexy Walter Kingsley. Moreover, Kingsley stated, the company has been operating in the black since the first of January, following a three-month reorganizational period. Kingsley, reviewing sales in recent months, said the taped "Ding Dong School" is now sold in 75 markets, while "Cannonball" is in 106, "Sgt. Preston of the Yukon" in 95, "Jeff's Collie" in 167 and "Brave Stallion" in 102 markets.

New "Four Just Men" is sold in 101 markets plus Canada, the United Kingdom, Australia and Mexico for a global gross of $1,910,000 to date, he said. Total of 19 ITC shows are sold and running in 39 foreign countries, he said. [illegible] said ITC plans to re- [illegible] four more programs [illegible] the next six

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

OB 290/1 BRC

OB511

SEP 18 1959

O BHA290 DL PD=BEVERLY HILLS CALIF SEP 18 314P MP=

WALTER KINGSLEY, PRESIDENT, CARE INDEPENDENT TELEVISION CORP 488 MADISON AVE NYK=

MY SINCEREST CONGRATULATIONS AND THANKS, WALT, FOR THE VERY SUCCESSFUL AND EXCITING FIRST YEAR RESULTS FOR ITC. WHEN WE FORMED ITC WE TOLD THE INDUSTRY THAT THIS COMPANY WOULD BE ONE OF THE MAJORS IN THE BUSINESS OF PRODUCTION, SALES AND DISTRIBUTION OF TELEVISION SHOWS. ITC HAS COME THROUGH A YEAR OF UNSETTLED CONDITIONS IN THE TV INDUSTRY SINCE ITS BEGINNING ONE YEAR AGO AS A BRAND NEW COMPANY AND NOT ONLY HAS WEATHERED ITS FIRST

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

OBHA 290/2

YEAR AGAINST STRONG COMPETITION BUT HAS WITHOUT QUESTION TAKEN ITS PLACE NEAR THE TOP OF ITS BUSINESS. WE HAVE DEVELOPED STRENGTH WITH THE SALE OF 4 NETWORK SHOWS AND 6 NEW SHOWS INTO SYNDICATION IN THE LAST YEAR. OUR UNEQUALLED STRENGTH IN THE INTERNATIONAL MARKET HAS BEEN PROVEN BY OUR DOLLAR VOLUME RECORD IN THIS BUSINESS, OUR GUARANTEED SALES SITUATION IN THE UNITED KINGDOM AND OUR CLOSE AFFILIATION WITH ASSOCIATED TELEVISION OF LONDON MAKE US AT THIS TIME THE DOMINANT AMERICAN COMPANY IN THE INTERNATIONAL FIELD. OUR EXPANDED PRODUCTION PROGRAM BOTH OF AMERICAN AND

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

CLASS OF SERVICE
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The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

OBHA 290/3

INTERNATIONAL SERIES FOR 1960 MAKES US ONE OF THE MOST ACTIVE PRODUCTION COMPANIES IN THE BUSINESS. YOU SHOULD BE PROUD, WALT, OF THE POSITION THAT ITC IS IN AT THIS TIME. VERY BEST REGARDS=

BACK WRATHER CHAIRMAN OF THE BOARD.

VARIETY - ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY DATES: AUGUST 1-7, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"THIS GUN FOR HIRE"**— Alan Ladd, Veronica Lake; Paramount; 1942; MCA	1st Run	Nite Movie Sat. Aug. 1 11:15-2:00 a.m.	14.3	22.8	6.3	61.6	Home Theatre	WEWS	7.0
							Action Theatre— "Road Block" (Repeat)	KYW	0.9
2. **"BEACHHEAD"**— Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1953; UAA	Repeat	Big Show Tues. Aug. 4 5:30-7:00 p.m. WJW-TV	12.7	13.0	12.1	44.3	Adventure Time	WEWS	9.5
							Three Stooges	WEWS	8.8
							Early Show—"Valley Of the Sun" (1st Run)	KYW	7.4
3. **"DRACULA'S DAUGHTER"**— Otto Kruger; Columbia; 1936; Screen Gems	Repeat	Big Show Wed. Aug. 5 5:30-7:00 p.m. WJW-TV	11.9	13.0	10.8	54.6	Mickey Mouse Club	WEWS	6.5
							Three Stooges	WEWS	6.3
							News Highlights; News; Weather; Stooges	WEWS	4.9
4. **MR. SMITH GOES TO WASHINGTON"**— Jimmy Stewart, Jean Arthur, Claude Rains; Columbia; 1927; Screen Gems	1st Run	Academy Award Theatre Sun. Aug. 2 10:30-1:00 p.m. KYW-TV	10.7	13.5	7.2	38.4	What's My Line	WJW	19.1
							News Final; Sports; Sports; Weather	WJW	16.0
5. **"WITNESS TO MURDER"**— George Sanders, Barbara Stanwyck; United Artists; 1954; UAA	Repeat	Big Show Fri. Aug. 7 5:30-7:00 p.m. WJW-TV	10.3	10.8	9.4	43.3	Mickey Mouse Club	WEWS	12.1
							Three Stooges	WEWS	11.9
							News Highlights; News; Weather; Stooges	WEWS	7.9
6. **"LARCENY, INC."**— Ed. G. Robinson, Jane Wyman; Warner Bros; 1942; AAP	Repeat	Big Show Mon. Aug. 3 5:30-7:00 p.m. WJW-TV	9.9	11.2	9.4	35.7	Mickey Mouse Club	WEWS	10.8
							Three Stooges	WEWS	14.1
							All Star Baseball	KYW	12.1
7. **"THE HIGH WALL"**— Robert Taylor, Audrey Totter, Herbert Marshall; MGM; 1948; MGM-TV	Repeat	Late Show Tues. Aug. 4 11:15-1:15 a.m. KYW-TV	8.4	9.9	4.9	36.2	Jack Paar Show	WEWS	10.5
8. **"VALLEY OF THE SUN"**— Lucille Ball, Sir Cedric Hardwicke, Dean Jagger; RKO; 1944; C&C Films	1st Run	Early Show Tues. Aug. 4 5:30-7:30 p.m. KYW-TV	8.0	8.5	7.2	28.6	Big Show— "Beachhead" (Repeat)	WJW	12.7
							CBS News—D. Edwards	WJW	13.5
9. **OBJECTIVE BURMA"**— Errol Flynn; Warner Bros.; 1945; AAP	Repeat	Nite Movie Mon. Aug. 3 11:30-2:00 a.m. WJW-TV	7.4	9.4	5.4	48.4	Jack Paar Show	WEWS	7.2
10. **"ALONG CAME JONES"**— Gary Cooper, Loretta Young, Dan Duryea; RKO; 1945	Repeat	Home Theatre Sat. Aug. 1 11:15-1:00 a.m. WEWS-TV	7.0	9.4	6.3	22.4	Nite Movie—"This Gun For Hire" (1st Run)	WJW	18.6

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: AUGUST 1-7, 1959.

1. **"ABBOTT AND COSTELLO MEET FRANKENSTEIN"**— Bud Abbott, Lou Costello; Universal; 1948; Screen Gems	1st Run	House of Shock Sat. Aug. 1 10:30-12:30 a.m. WWL-TV	23.9	28.2	15.8	62.6	Falstaff Summer Theatre— "Thirty Seconds Over Tokyo" (Repeat)	WDSU	13.8
2. **"ADVENTURES OF ROBIN HOOD"**— Errol Flynn, Olivio de Haviland, Claude Rains, Basil Rathbone; United Artists; 1938; UAA	Repeat	Sunday Spectacular Sun. Aug. 2 10:30-12:15 a.m. WWL-TV	20.4	22.0	15.8	64.4	Hollywood Premiere— "The Harvey Girls" (1st Run)	WDSU	10.7
3. **"THIRTY SECONDS OVER TOKYO"**— Van Johnson, Spencer Tracy, Robert Walker, Phyllis Thaxter; MGM; 1944; MGM-TV	Repeat	Falstaff Summer Theatre Sat. Aug. 1 10:30-1:00 p.m. WDSU-TV	13.4	14.9	10.0	39.4	Man Without a Gun	WWL	26.1
							House of Shock—"Abbott and Costello Meet Frankenstein"(1st Run)	WWL	23.9
4. **"CONFIRM OR DENY"**— Joan Bennett, Don Ameche; 20th Century Fox; 1941; NTA	1st Run	Sunday Matinee Sun. Aug. 2 5:00-6:30 p.m. WDSU-TV	11.7	12.9	11.2	52.7	Award Theatre—"Leave Her to Heaven" (Repeat)	WWL	6.6
5. **"IT HAPPENED ONE NIGHT"**— Clark Gable, Claudette Colbert; Columbia; 1934; Screen Gems	Repeat	New Orleans Showtime Wed. Aug. 5 10:45-12:30 a.m. WWL-TV	11.0	12.4	10.0	44.4	Late Show— "Beachhead" (1st Run)	WDSU	10.5
6. **"THE HARVEY GIRLS"**— Judy Garland, John Hodiak, Preston Foster; MGM; 1946; MGM-TV	1st Run	Hollywood Premiere Sun. Aug. 2 10:30-12:15 a.m. WDSU-TV	10.7	12.0	8.3	33.8	Sunday Spectacular— "Adventures of Robin Hood" (Repeat)	WWL	20.4
7. **"BEACHHEAD"**— Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1954; UAA	1st Run	Late Show Wed. Aug. 5 11:15-1:00 a.m. WDSU-TV	10.5	11.2	8.7	54.7	New Orleans Showtime— "It Happened One Night" (Repeat)	WWL	10.6
8. **"THE SHOP AROUND THE CORNER"**— James Stewart, Margaret Sullivan, Frank Morgan; MGM; 1940; MGM-TV	1st Run	Late Show Fri. Aug. 7 11:15-1:15 a.m. WDSU-TV	9.1	10.0	7.1	57.2	New Orleans Showtime— "Too Late for Tears" (1st Run)	WWL	7.5
9. **"SON OF THE SHIEK"**— Rudolph Valentino, Vilma Banky, Karl Dane; United Artists; 1926; UAA	1st Run	Movie Memories Sun. Aug. 2 12:15-1:15 a.m. WDSU-TV	7.7	8.3	7.1	100.0			
10. **"THE CHAMPION"**— Kirk Douglas, Marilyn Maxwell; United Artists; 1949; UAA	1st Run	New Orleans Showtime Mon. Aug. 3 10:45-12:30 a.m. WWL-TV	7.6	9.5	5.4	42.9	Badge 714 Reporter; Edit.; Sports	WDSU	9.6
							Late Show— "Roughshod" (1st Run)	WDSU	6.3

How Billings Compare

CBS

Big Payoff *(Cancelled)*	$5,000,000
Top Dollar *(Cancelled)*	5,000,000
Name That Tune *(Cancelled)*	5,000,000
What's My Line	5,000,000
I've Got A Secret	5,000,000
To Tell the Truth	4,000,000
GE College Bowl	3,000,000
Total	$32,000,000

NBC

Tic Tac Dough	$5,000,000
Concentration	5,000,000
Price Is Right (daytime)	5,000,000
Price Is Right (nighttime)	4,500,000
Dough Rei Mi	5,000,000
Treasure Hunt	5,000,000
Split Personality	5,000,000
It Could Be You (daytime)	4,000,000
It Could Be You (nighttime)	4,500,000
You Bet Your Life	5,000,000
Total	$48,000,000

Educ'l TV: High-Flyin' Project

Ford Foundation Coin Makes Possible Unique Six-State Air-to-Classroom Study

Chicago, Oct. 20.

Educational television plans to go airborne in the fall of 1960, using a DC-7 20,000 feet aloft as a relay station for ground-transmitted programming to classrooms and homes over parts of a six-state midwest area.

Far-reaching experiment, possibly the fore-runner of similar developments in other regions, is designed basically to expand pedagogical frontiers now limited by economics. It was braintrusted by the Midwest Council on Airborne Television Instruction, in conjunction with Purdue Research Foundation. Programming, both "live" and taped, will originate from the Purdue campus.

Specially significant to the broadcast industry is a plan to test a "narrow band" tv transmission developed jointly by CBS labs and Minnesota Mining and Manufacturing, the success of which could lead to a broad expansion of the existent telecast band by enabling many more channels.

Project envisions two UHF channels (to carry two different programs at once), for which application will be filed soon with the FCC, plus two special channels for the simultaneous "narrow band" test.

The development was announced here last Thursday (15). Its total cost, for the "tooling up" period and first year of operation starting about next Sept. 1, is put at $7,000,000. Major bankroller will be the Ford Foundation, having set aside a $4,500,000 kitty with which to match corporate gifts.

Picking up signals from the Purdue transmitter, the flying tv station will operate in a 300-400 mile arc to relay an initial six-hour daily schedule of programming to participating schools and colleges in parts of Illinois, Indiana, Kentucky, Michigan, Ohio and Wisconsin.

CHI'S HOT BATTLE: KUP VS. 'PLAYBOY'

Chicago, Oct. 20.

It'll be the battle of gabbers vs. singers-comics-gabbers here come Saturday (24) midnight.

Sun-Times columnist Irv Kupcinet has unlimbered some big guns for his high-rated conversation piece on WBBM-TV, "At Random," to combat the debut of Playboy Magazine's "Playboy's Penthouse" on WBKB. Kup's lineup includes Joan Crawford, Jack Webb and Bell & Howell prez Charles Percy. "Playboy" is countering with Nat (King) Cole, Ella Fitzgerald, Lenny Bruce, Cy Coleman Trio and Rona Jaffe (plus lotsa girls!).

Both shows start about 11:30 p.m.; "Playboy" winds up at 1 a.m. Sunday, and Kup continues for another two or three hours.

Atlanta—Bernie Mann, account executive with WAKE, Bartlett chain mouthpiece here, has transferred to web's newest mill, WOV, New York City. John E. Crawford, formerly connected with KLM Royal Dutch Airlines and Pan American Airlines, has joined WAKE as account exec.

WMCA Buys Buff AM'er

WMCA, the N. Y. C. radio indie owned by Nathan Straus and helmed by his son, R. Peter Straus, with an eye on a "N. Y. State radio chain" or their own, here acquired WBNY, Buffalo, for over $500,000. The Straus family, a longtime fixture at WMCA, bought the Buffalo indie from Roy L. Albertson Inc.

Deal has to be cleared by the FCC. According to Straus Jr. the Albertson deal only marks the beginning of the inter-state Straus "network," which could go up to the seven-station FCC limit on ownership.

Whitney's AM-TV 'Consolidation'

Because he might be retired as U. S. Ambassador to the Court of St. James's at the end of the Eisenhower Administration in 1960 and because he has a growing urge to become involved in mass communications, multi-millionaire J. H. Whitney has decided to transfer control of the Corinthian radio-tv chain from his investment house, J. H. Whitney & Co., to a new outfit Whitney Communications Corp. Purpose of forming WCC is to bring together all Whitney's newspaper, publishing and broadcasting interests into one organization so that the Ambassador can concentrate on them as entities separate from his overall investment activity.

Whitney Communications Corp.

(Continued on page 54)

TV's Quiz Stake

Continued from page 1

"Treasure Hunt," "Price Is Right," "Concentration," "Tic Tac Dough" and "It Could Be You."

Thus the immediate dumping by CBS (on orders of corporate prexy Frank Stanton) of "Big Payoff," "Top Dollar" and "Name That Tune" (which in themselves represented $15,000,000 in annual gross time billings) could be but the forerunner to severe self-imposed penalties that could cancel out a big, solid chunk of the two webs' bread-and-butter programming.

NBC says it is standing pat on all its quiz entries as it questions the sincerity of the CBS dictum to wipe out all big money quiz shows, but nonetheless came to the defense of the rival Columbia's "What's My Line?" and "I've Got a Secret" quiz-contest shows. And for good reason. There's something like $48,000,000 in sponsor revenues accruing to NBC on its own multiple day-and-night quiz efforts and should anything happen to "What's My Line?" and "I've Got a Secret" it would leave NBC with no alternative but to dump its own lucrative undertakings in the quiz-panel-audience participation orbit of programming. ("What's My Line?" and "Secret," as with CBS' "To Tell the Truth" are out of the Goodson-Todman shop, which enjoys an approximate $7,000,000 in annual billings from these type of shows that CBS, in the present climate, feels justified in regarding as "entertainment programs" without morally stretching a point.

NBC refuses to budge because "it is not clear at this time how far the CBS action intends to go." It questions the honesty of the rival web in the "confusion" of exempting "shows that offer $1,000 in prizes ("To Tell the Truth") and bans shows that offer $2,500 ("Top Dollar.") The unfortunate aspect of the inter-network bickering is that it could well trigger the House probers into a "plague on both your houses" attitude and possibly hasten the doom of even the popular fringe-type "quiz" shows.

NBC's assertion that "we do not believe that amputation of one of the oldest and best-liked program forms is the answer to television's current difficulties" coupled with its answer to "accept the challenge of devising and implementing every conceivable safeguard . . . rather than abdication of their function of continuing to offer a full range of those program types preferred by the viewing audience" is entirely realistic. But whether Oren Harris & Co. will settle for this and accept it in good faith is something else again.

Houston—The U. of Houston FM outlet, KUHF-FM, now in its 10th year on the air, will expand its program range considerably adding 25 series taped by educational radio stations throughout the country for the National Association of Educational Broadcasters.

Looks Like ITA Will Also Ride Herd on Brit. 2d Com'l Channel

By HAROLD MYERS

London, Oct. 20.

Britain's third tv network, now regarded as a certainty as a result of the Conservative's sweeping victory in the General Election, will, in all probability, be administered by the Independent Television Authority, the agency which is responsible for the existing commercial operation. The suggestion of a third public authority to administer the new web, as advocated by the Labor Party, is expected to be negatived by the Government.

If the ITA is given the responsibility for the new network, it can be taken for granted that Sir Robert Fraser, the Authority's director-general, will end what he has described as the "mosaic" of program companies. In his annual report last year he outlined a proposal for ending the split week operation in existence in London, Midlands and the North, and giving each of the four pioneering majors a seven-day operation. Two other program contractors would be needed to provide competitive commercial outlets in each of these three major territories.

It is considered a foregone conclusion that in these circumstances Associated-Rediffusion and Associated TeleVision would be the rival commercial webs for the London region. At present, A-R runs the London channel from Mondays to Fridays; ATV has weekend time in London and weekdays in the Midlands.

The lucrative Northern area would almost certainly go to Granada-TV and ABC-TV. Granada already has the weekday concession for the North and ABC the weekend rights, as well as week end time in the Midlands.

This would leave the ITA the task of finding two new contractors to move into the Midlands area. There is a strong likelihood that one of these concessions would go to the Rank Organization, which is already partnered in one of the smaller outlets covering the South of England. Such a move, of course, would necessitate its withdrawal from Southern-TV, as the Television Act precludes one company from holding a stake in two stations. A new outfit would probably be brought in to run the other Midlands station.

All the other commercial tv outlets, i.e., Scottish, Tyne Tees and, TWW as well as East Anglia and Ulster, which are due to go on the air this month, are all on a seven-day basis. Presumably, the ITA would invite new contractors to take over the second commercial channel in these areas.

Everybody's in the Act

London, Oct. 20.

Latest development in Britain's commercial tv bonanza is the announcement that TWW (the company with the concession for Wales and the West of England) has declared a half-yearly dividend of 35%, equal to 25 cents a share.

Chairman of the company, Lord Cilcennin, forecasts a total distribution of 42 cents for the year.

Hal Holbrook Re TV: 'It Lacks Guts'

Albuquerque, Oct. 20.

Television today lacks guts, and most of the men in charge of it do too.

So said Mark Twain impersonator Hal Holbrook, in Albuquerque last week for a concert program at the Univ. of New Mexico, in telling what he thought was wrong with the industry today.

Holbrook, who just recently ankled the CBS daytime soaper, "Brighter Day" after five-and-one-half years, said he felt there should be room for good, mediocre and fair entertainment on tv, for all kinds of people—to serve all kinds of tastes.

But, unfortunately, those viewers who like good entertainment are not being given a chance.

Asked about pay tv, Holbrook said he wasnt' sure.

"It has been promoted as something to raise the level of television," he said. "Maybe it will."

Actually, anything to help tv be more adult and mature would be good, he continued.

"Offhand, it may improve quality because one of the reasons given to support it, is the fact that at present they have to cheapen some of the shows to make them appeal."

The excuse that sponsors have control of tv is one that doesn't hold water, since they don't actually have legal control, he continued.

"If the industry had the integrity and force to do good shows they would do them, and sponsors will buy shows anyway."

He's planning a tv adaptation of Mark Twain's "Roughing It" as a Robert Saudek entry, in which he will play the part of Twain at age 30. It'll be taped, he noted, and presented either this spring or next fall.

He also has a tentative booking to do the Twain show in London in the fall.

Michener Confident On TV 'Paradise' Series; 'I Gave 'Em Good Idea'

Honolulu, Oct. 20.

Author James Michener, aware of the spotty reviews given his tv series, "Adventures in Paradise," is maintaining an optimistic outlook. "I gave the tv boys a pretty good idea for a series and I feel quite confident they will ultimately lick the problem and wind up with a good series," he says.

"If you offer works to the public, you expect some bad reviews and some good ones. Neither kind can be allowed to throw you off your rocker. Time magazine originally said that 'South Pacific' was a dud; it only ran five years. Reviewers lambasted one of my novels that later sold a million copies."

Michener explained that in the case of the tv series, as with his other works, "I have provided ideas for other experts to work upon. This policy has produced one of the great American musical comedies, three movies that now rest on the list of all-time successes —and one movie that was appallingly bad."

Boston—George W. (Bill) Givens was appointed station manager of WORL this week by Joseph A. Dunn, prexy Pilgrim Broadcasting Co. Givens, who takes over immediately, is former musical director and executive producer for WBZ. He joined WORL in December, 1958, as program director and air personality.

Westinghouse Puts Print In Deep Freeze

The Westinghouse Broadcasting braintrust is promulgating a socio-economic theory of its own making that is undisguisedly aimed at cutting the advertising struts out from under newspapers. This electronically-oriented theory, relating to a kind of oversized interurbia, is called "Megatown."

WBC research boss Mel Goldberg will explain that there are 15 Megatowns or giant urban complexes representing 50% of the United States' population. He said that it's anachronistic thinking in the Census Bureau terms of "the standard metropolitan area," because in most cases the "standard metropolitan area" is often a description for only a small portion of a single Megatown.

A Megatown, he says, "is a giant community with a marketing definition which can be stated simply as that area which is influenced and tied to a dominant central city." For instance, "the greater New York metropolitan area," as it's been so fondly called for the last two decades, contains the city itself, the innermost portions of Long Island and Newark and Jersey City. The (for want of a better name) New York Megatown, according to WBC, by virtue of a similarity of tastes, a "proximity in time" and economic ties, reaches way out into deeper Long Island, middle Connecticut and even out to Passaic and Paterson, N.J., which of themselves previously have been considered "standard metropolitan areas."

Ditto San Francisco. Out there the traditional marketing analysists kindly include Oakland and Alameda as part of the Frisco market, but WBC's Goldberg contends that because of the great interrelation of fine tastes and pocketbook, San Francisco now reaches as far south as San Jose, a once separate city some 60-70 miles southward. To Goldberg, Pittsburgh reaches down into Charleston, W. Va., and into several other places. "Charleston," he said, "is Pittsburgh oriented."

Whole point of Megatown for a radio-tv chain like Westinghouse is to get a crack at that extra advertising buck which is now being divided up among several local newspapers in several "standard metropolitan areas." Goldberg and WBC's bossman Don McGannon are undertaking now to prove, via detailed media information and a detailed historical survey of the top 15 Megatowns (which goes much beyond the Megatowns in which Westinghouse owns stations), that the cheapest, sanest and most effective way of reaching the many component parts of each Megatown is via tv.

Part of the media information WBC plans to impart to interested agency and advertiser personnel is the allegation that newspapers don't reach out into what are commonly called the suburbs. Actually, use of the term suburbs here—as in the WBC pitch—is just for easier comprehension in explaining geography. If understood correctly, WBC's Megatown has no suburbs, but is the description of a series of cities interlocked by fast transportation, similar tastes and an "exploding population." Say, as the population of Bridgeport, Conn., explodes outward, it meets head on with the northward explosion of population from New York City, merging or blending into one Megatonically harmonious whole. And since the reaches of Bridgeport are within eyeshot of most New York City stations where as many newspapers are not, WBC contends tv's the buy—if you buy Megatown, that is.

OUR AMERICAN HERITAGE
(Divided We Stand)
With Ralph Bellamy, Arthur Kennedy, Ron Randell, Howard St. John, House Jameson, Sarah Marshall
Producer: Mildred Freed Alberg
Director: Alex Segal
Writer: Morton Wishengrad
60 Mins.; Sun. 8 p.m.
EQUITABLE LIFE ASSURANCE
NBC-TV (color), from N.Y., Monticello
(Foote, Cone & Belding)

American history, a subject vastly neglected both in films and on television (probably because producers fear that audiences might be repelled by the textbook aroma), is being revived on the new "Our American Heritage" series on NBC-TV. The first show, "Divided We Stand," bowed Sunday (18). It was, unfortunately, a disappointment.

Basically, the idea of doing a story on the conflict between Thomas Jefferson and Alexander Hamilton, transcending the famous Hamilton-Burr episode and seeking to establish some of the vital issues that rent the country at that time (and still divide it), is an excellent one. But "Divided We Stand" represented too broad a canvass on which to spread its story. It was learned, it was reasonably accurate and it had dignity. But it sadly lacked excitement, and yet this element was inherently present.

"Divided We Stand" tried to do many things; too many perhaps. It sought to establish the respective characters of Jefferson, Hamilton, and to a degree also of President Washington and Edmond Genet, the French Ambassador. It set the scene for the bitter controversies between the Jeffersonians and the Hamiltonian Federalists. It mixed up character, politics, philosophy and history in a show that was dull because it was trying to do too much.

There certainly is merit in acquainting Americans with their unique heritage to which men like Jefferson and Hamilton contributed so richly. But it doesn't have to be done in so pompous and ponderous a style. The Genet incident, centering on the Ambassador's incredible arrogance, and the episode of the Little Sarah (a British vessel captured on the high seas and converted into a man o' war by the French in an American port) would have been sufficient.

Morton Wishengrad provided the script, which was loose-jointed and at times disjointed. Scenes didn't hang together and dramatic values were sacrificed to the exposition of views. There were one or two surprising aspects to the story. When Washington called together his cabinet and announced that "it has started," the reference seemed to be to the French revolution as much as to the war between Britain and France. Yet, Jefferson, during his ambassadorship to Paris, already had seen the mobs on the march.

And when, in the vital cabinet meeting on American neutrality in the conflict, Randolph sided with Hamilton in demanding a neutrality declaration, Jefferson seemed surprised. Yet, he had been acquainted with Randolph's views well in advance. Nor did the script make reference to the fact that Jefferson finally did win a victory since Washington upheld his contention that the treaty with France was valid.

Performances under the direction of Alex Segal were good. Ralph Bellamy brought dignity and a sense of great devotion to Jefferson. Arthur Kennedy caught the hot-headed and impetuous nature of the scrappy Hamilton. Ron Randell blustered as Genet and Howard St. John was convincing as the harried Washington, inevitably caught between the warring factions in his cabinet.

The issues that moved the young United States were of such gravity that no one-hour show can hope to do them justice. Nor should such a thing be tried. It would be much wiser to throw the focus on a narrow area and to explore it thoroughly, particularly if the questions involved still have a bearing on the country today. *Hift.*

Fred Haney to KCOP

Hollywood, Oct. 20.

Fred Haney, who recently resigned as manager of Milwaukee Braves, swings to tv as a regular guest participant on KCOP's new "Major League Baseball Presents" vidseries, bowing Saturday (24).

He previously was an L.A. sports announcer prior to lining up as field boss of Braves, and now teams with Roy Storey in a special postgame commentary following each Saturday night play-by-play recreation of a major league game.

THE FALLEN IDOL
(DuPont Show of the Month)
With Jack Hawkins, Jessica Tandy, Dina Merrill, Jacques Hirschler, Barry Morse, Thayer David, Tim O'Connor, Myra Carter, James Valentine, Christopher Hewitt, Anthony Kemble-Cooper, Peter Von Zerneck, Curt Lowens, Bryan Herbert
Producer: David Susskind
Director: Silvio Narizzano
Writer: Graham Greene (Adaptation by Jacqueline Babbin & Audrey Gellen)
90 Mins., Wed. (14) 8:30 p.m.
DU PONT
CBS-TV, from N.Y.
(BBDO)

For its second 90-minute outing of the season, "DuPont Show of the Month" on CBS-TV last Wednesday (14) presented an adaptation of Graham Greene's "The Fallen Idol," suspense drama with Jack Hawkins, Jessica Tandy, Dina Merrill and eight-year-old Jacques Hirschler, making his first theatrical appearance.

Filmgoers are already familiar with Greene's entertaining yarn of the nagging wife, her accidental death and the attempts of Scotland Yard to pin a murder rap on her husband who's been carrying on a clandestine love affair. This Jacqueline Babbin-Audrey Gellen tv adaptation, whether by intent or coincidence, came out a virtual facsimile of the pic version, and though most of the action takes place within the precincts of the Ambassador's manse, either in the central hall or the servants' quarters, this live entry boasted the same broad, full-dimensioned production accountrements.

Everything about it had the professional touch and niceties of detail long associated with Talent Associates productions, and yet, in spite of some formidable cast credits, it failed to generate either the suspense or the excitement of the film edition. Too often it was static and dragged. There is a fine touch of irony and humor in Greene's story, as it relates to the child and his telling of the truth, but in this presentation it didn't seem adequate to give the play the added facet that it required.

Of them all, Jessica Tandy came off best as the ill-fated Mrs. Baines, endowing the role with the precise unpleasantness and cruelties. In the role of her husband, Jack Hawkins brought the necessary warmth and sympathy, but seemed too advanced in years for the part. Particularly was this so in relation to the "other girl" as played convincingly by Dina Merrill. Jacques Hirschler, playing the key role of the boy, showed the makings of an actor. Too often, unfortunately, he was inaudible.

"Fallen Idol" was directed by Silvio Narizzano, a newcomer to U.S. tv who has achieved something of a rep in Great Britain. *Rose.*

THE JAZZ SINGER
(Ford Startime)
With Jerry Lewis, Anna Maria Alberghetti, Molly Picon, Edward Franz, Alan Reed, Joey Faye, Barry Gordon, others
Producer: Ernest D. Glucksman
Director: Ralph Nelson
Writer: Samson Raphaelson (adaptation by Glucksman & Nelson)
60 Mins. Tues. (13), 9:30 p.m.
FORD
NBC-TC, from H'wood
(J. Walter Thompson)

"The Jazz Singer" is an epic of 30 years ago in which playwright Samson Raphaelson told the now familiar story of a cantor's son who deserts the family tradition for comedy and ultimately returns to the ways of his father. As such the central figure has had rendition by George Jessel, Al Jolson, Danny Thomas, among others on many media.

The tele rendition as part of the Tuesday night Ford series had Jerry Lewis in the role in a modernized adaptation by Ernest D. Glucksman and Ralph Nelson. It's a difficult yarn to bring up to date and still retain the drama of the original, and it's also a role which today would be a tremendous problem for any actor. Lewis, who has been a comedian for all his adult life, is hardly the figure to swing between the double masks of comedy and tragedy with any degree of ease, and there were times when the demands of the role were just too much for him.

No amount of modernization can actually update the story. For one thing, blackface has been gone for more than two decades. There's little call for burnt cork since minstrelsy went out of business and the multitude of blackface acts found no outlet with the near blackout of vaudeville.

As for Lewis, since his split with Dean Martin, he's been attempting to do the work of two men on his shows with not too much success. This is another role in which he has had to straight and do comedy. The transition isn't easy and at few times was he convincing. The spectacle of Lewis singing "Kol Nidre" in blackface just about 24 hours after the Day of Atonement just didn't sit right along ecclesiastical lines, and looked like a dramatic gimmick of a bygone era.

The support and production were topnotch. Molly Picon as the mother was soft and sometimes luminous, and Edward Frank as the father was sufficiently stern and unrelenting. It seemed that Anna Maria Alberghetti might have been used to better advantage and more of her vocal accomplishments could have been displayed. However, the necessity of cutting down the action to an hour's running time made it difficult to include vocal relief. In lesser roles, Alan Reed, Joey Faye and Barry Gordon did well.

"The Jazz Singer" was given an elegant production by Glucksman and the direction was good whenever the story permitted movement and pace. *Jose.*

Tele Follow-Up Comment

Jack Benny Show

It was a natural that Jack Benny and Harry S. Truman would become a team for this half-hour one-nighter spec. Each yens a basic musical instrument that he has made part of his personal trademark. Each is a one-man chamber of commerce for a certain city in Missouri and in Illinois. Truman has a deep and abiding respect for the office of the President; JB has a ditto for the fine art of comedy. History will surely show that each was an American institution in his time, a condition that is just as certain to rub off on posterity. Each is a virtuoso of unerring good taste (granting one minor lapse by "Give-'Em-Hell-Harry" in regard to a Washington music critic who did not exactly care for Margaret Truman's singing—but this was squared forever by the former Chief Exec in an apologetic quip on the subject during the show).

There was a terrific simple switch for Sunday's (18) two-act on CBS-TV. Truman was not merely a guestar, as per common practice; he was playing host to the host, at the Truman Memorial Library in Independence, via a taped job done last month. The 75-year-old man from Missouri took the comedian around the $20,000,000 library for a lecture on the six main responsibilities of the Presidency, meanwhile flooring Benny with a few well-placed one-liners; for a pianist, pretty great delivery of lines (for which step forward, please, Messrs. Sam Perrin, George Balzer, Al Gordon and Hal Goldman).

This was a kind of exchange booking. Benny had raised quite a few shillings for the musicians' pension fund via appearance as fiddler with HST's favorite ensemble, the Kansas City Orchestra. Quick as a flash, the former White House resident promised an appearance on the comic's show. This cut out William Morris, MCA and GAC in one fell swap. (But each of these percenteries would probably have seen to it that the soundtracks had more clarity in the parts where fuzzy.)

A word about the snapper. Everyone had been anticipating seeing the duo in a piano-violin set-to. Instead, just the opening notes of "Missouri Waltz" heard offscreen and sounding designedly terrible. This was one of Jack Benny's whammo showmanship efforts combined with a lesson in civics. Important credit: Seymour Berns, producer-director. *Trau.*

Open End

The already rich and colorful portrait of Adlai E. Stevenson as one of the leading political thinkers of our time was filled out further Sunday (18) when the former Governor of Illinois and twice-defeated candidate for the Presidency appeared on David Susskind's "Open End" show on WNTA-TV and for more than two hours ranged over the problems facing the world—and particularly America—today.

Stevenson was Susskind's only guest, and this provided a unique opportunity for him to voice opinions on an astonishing number of topics. It also gave viewers a little more insight into Stevenson the man, and Susskind must be

(Continued on page 53)

PERSON TO PERSON
With Charles Collingwood, James and Pamela Mason, Edith Head
Producer: John A. Aaron, Jesse Zousmer
Directors: Bob Dailey, Charles N. Hill
30 Mins., Fri., 10:30 p.m.
PHARMACEUTICALS, WARNER-LAMBERT
CBS-TV (tape)
(Parkson, Lambert & Feasley)

If CBS-TV really means to give Charles Collingwood the big build-up this year as the new egghead-with-mass-appeal, it will have to start by undoing the damage done on his "Person to Person" debut last Friday (16). Someone among the web's personality builders must be laboring under the unfortunate belief that to make "another" Edward R. Murrow of the man is to make him an exact carbon copy. Collingwood was so busy imitating Murrow in the opener, he found no latitude for expressing any flavors of his own.

He played his predecessor the way Ralph Bellamy does Franklin D. Roosevelt onstage, but in this case the performance has only vaudeville value. Collingwood slumped in his chair in Murrow's characteristic way, poised his arm in that same familiar fashion, articulated like him, trumpeted a laugh like him and after a while even began looking like him. The carbon was almost amazing, but if it's sustained the show will surely suffer for it. They'll soon start calling it "Impersonation to Person."

To be heir to the Murrow mantle on this long running show is worth some respect, but an out-and-out ersatz is a lowercase quantity. So it was extreme poor judgment on the part of someone at CBS to ask a commentator of Collingwood's dignity to do a common job of aping. Not only did it demean him, it turned Murrow's fine style to mere stylism. Moreover, Collingwood's imitation distracted from the real business of the show, which is to catch glimpses of the celebrity set in their own homes.

Collingwood's first assignment was to look in on the James Mason and Edith Head household, after those of Jack Webb and Mae West were cancelled at the 11th hour.

The replacement pairing proved more than satisfactory, the subjects cooperating to the fullest. James and Pamela Mason seemed a bit stuffy at the outset, but they grew immediately likeable and real the moment their children chimed in. Young son Pooh was the scene stealer, but all together the Masons presented a charming family circle. Miss Head and her husband had a beautiful home, but both seemed to live their professions as Hollywood designers 24 hours a day, and their careers dominated their "P to P" conversation. Their eight Oscars sat around the house like so much bric-a-brac.

Both visitations were routine, but they were interesting, as the show's excursions usually are. Collingwood had the courtesies and the queries like a breeze, but it was immensely disturbing that he was not his own man. *Les.*

NIGHT LINE
With Bernard Ostry
Producer: Michael Hind-Smith
Writer: Jean Morrison
30 Mins., Fri., 9:30 p.m.
CBOT, Ottawa

"Night Line" is a gimmicked interview show and the opener gave the impression the gimmick was superfluous. It took care of a sore civic subject, the proposed switching of an important shopping section to a trafficless mall, by turning the show's host, Bernard Ostry, loose on architects, city planners, merchants, officers of an uptown development group and a car-park operator, spliced in filmed shots and interviews. At opening, Ostry telephoned three citizens, obviously prepared for the business, to get their opinions on the mall. Closer had him phoning the same citizens who hadn't switched opinions after hearing the experts. The stanza would have been okay sans these telephonings; could have been stronger if, instead, it had used a few civic officials and shopping-centre operators for rebuttal. As it stood, it was loaded in favor of the mall idea.

Ostry, whose only tv experience had been minor chores on panels, was less at ease than his subjects who included w.k. city planner, Jacques Greber of Paris, architect of the "Ottawa of the future," and Lawrence Murray who designed the shopping mall on Toledo's main thoroughfare. If he can up his pace and attention in coming stints, Ostry's guests will be more inspired and the show's impact will strengthen. Opener's standout was Michael Hind-Smith's production, slick and solid. Future subjects, if as locally interesting as this one was, should collect okay audiences. *Gorm.*

PROSPECTS OF MANKIND
With Mrs. Eleanor Roosevelt, host; V. K. Krishna Menon, Harrison Salisbury, Robert Bowie
Producer: Paul Noble
Director: David Davis
60 Mins., Sun. (18), 9 p.m.
WNEW-TV, N.Y. (tape)

Biggest asset of this series, produced by the National Educational Television and Radio Center, is the presence of Mrs. Eleanor Roosevelt. She lends a charming sincerity to the discussion of world affairs that is hard to match.

Otherwise, the opener which dealt with the issue of coexistence, was a bit of a disappointment. There was too much meandering and it almost seemed that the guests were overly polite at some points. For example, India's defense minister, V. K. Krishna Menon, was not asked about India's border disputes with China. He, himself, before the program ended had to pinpoint India's current policy towards Communist China.

Nature of the outing was more of a general discussion of the problems of coexistence, with many diffuse opinions expressed. The experts on hand were Harrison Salisbury of the N.Y. Times, Robert Bowie, director of Harvard's Center for International Affairs, and Menon. They didn't bring too much to the discussion that a fairly well informed viewer didn't already know. This may be okay for the educational tv circuit, where the intent may be to trigger student discussions. But more is required for non-specialized needs.

Not that there weren't some fresh insights. There were, but many of them were buried in a mass of verbiage. For future outings, if possible, it would come off better if Mrs. Roosevelt served as a more persistent catalyst, perhaps sticking to one topic for a deeper exploration than can be gleaned from reading the newspapers.

WNEW-TV slotted the initialer Sunday evening at 9 p.m., joining the counter-programming march of N.Y. indies in telecasting heady shows in prime evening weekend time. Station hasn't firmed up the slotting of the other eight shows in the series. *Horo.*

WAYNE & SHUSTER HOUR
With Shirley Harmer, Bob Goulet, Corinne Conley, Sylvia Lennick, Dave Broadfoot, Johnny Shapiro, Don Franks, Stan Frances, Don Gillies Dancers, Samuel Hersenhoren's Orch, Joel Aldred, announcer
Producer-Director: Don Hudson
60 Mins., Thurs., 8:30 p.m.
EVEREADY BATTERIES: SYLVAPLY PLYWOOD; ROTHMAN CIGARETS
CBC-TV, from Toronto
(Stanfield, Johnson & Hill; Cockfield-Brown; F. H. Hayhurst)

For the first of their six semi-monthly 60-minute shows this season, Wayne & Shuster have a trio of varied manufacturers picking up the tab equally on time allowance; so the comedy duo starts out with a satire on commercials, thus biting the hand that feeds them. However, the pair prove themselves master writers and actors of this medium and take the hurdles successfully. In fact, they were so good on the teeoff that the travesty pair may have difficulty in keeping up the personal standard of their subsequent trans-Canada programs.

They were on for three satires; their nixing of the current cowboy and private eye series and the avowed substitution of comedy; the takeoff on football coaching by Pop Waynegartner and his blackboard calisthenics; and a travesty on rock 'n' roll in which a new star is "discovered" after former has not repeated his original sale of over a million records. On all of these, Wayne played the comedy and Shuster the straight man, though latter has proved his zany worth in the past. Self-written by the two comics, the sketches were run off with speed and dexterous delivery, with fine support given by such other listed players.

Interpolated were Shirley Harmer and Bob Goulet in a duet of "Talk to Me" in the inevitable separated verandah setting, with each doing earlier solos of "If You Love Me" and "Come Dance with Me," latter having Goulet accompanied by a Don Gillies group of eight be-caped dancing girls. Both singers were in good voice on initial appearance, this marking their first get-together since the "Showtime" series of two seasons ago when Miss Harmer went to the Coast for Paramount. Another item of choreography by Don Gillies works in a Dali-esque idea in which four girls and four boys in modernistic costumes, plus bicycles, were used for rhythmic effects that was mildly diverting. *McStay.*

THE UNTOUCHABLES
(The Empty Chair)
With Robert Stack, Jerry Paris, Nicholas Georgiade, Abel Fernandez, Nehemiah Persoff, Barbara Nichols, Bruce Gordon, Betty Garde, others
Exec Producer: Quinn Martin
Producer: Charles Russell
Director: John Peyser
Writer: David Karp
60 Mins., Thurs., 9:30 p.m.
PARTICIPATING
ABC-TV (film)

Of the hour-long vidfilm series, "The Untouchables" stands out as a 60-minuter with a character of its own. That's no small distinction in a field overrun with weak carbon copies of last season's hits and abortive attempts to tell stories with fresh locales.

Where "Untouchables" succeeds in comparison with the others are in these respects: its semi-documentary technique is effective; the story line holds up; production is polished; and the characters have an interesting stamp.

It's a good gangster pic. Series may not be everyone's cup of tea, but within its limitations, the opener delivered for its 60-minute span.

Preem took off where last season's two-parter in the "Desilu Westinghouse Playhouse" series ended. Al Capone had been tagged for income tax evasion and baddled off to the pen. Preem concerned itself with Chicago gangland's struggle to fill Capone's shoes and the successful efforts of the Feds to outsmart the hoods.

Robert Stack as the leader of "The Untouchables," the moniker of the band of Federal agents, rendered a credible, competent performance. Nehemiah Persoff, as the "brains" of the hoods' association, had a key role in the outing and he carried it off well. Nicholas Georgiade as the trigger man in the Capone gang went through his menacing paces with bluster and style. Barbara Nichols, as the ex-stripper who finally squeals to the Feds, was deft in her role.

But it wasn't only the competence of the acting talent that put this cops-and-robbers outing niches above the others in the tv field. It was good scripting by David Karp, who offered some deft plot twists and character touches. Direction by John Peyser was pointed and sharp, realizing the maximum out of many situations.

Walter Winchell as the narrator lent color and flavor to the proceedings. There were a number of sequences which were obvious, many seen before in gangster theatrical pix of yore. But unlike other 60-minuters, Desilu combined all the pro talents to give this outing a freshness which belies its past. Also going for it is that "The Untouchables" is rooted in American history, the story material seemingly culled from headlines of another era.

Obvious question about the series is what do they do for an encore? How many gangs can be killed off each week? But solely on the basis of the preem, it's the first of the new hour-long vidfilms (and ABC-TV has a host of them) which has the distinctive mark of a possible commercial hit. *Horo.*

THE POWER AND THE GLORY
(Play of the Week)
With James Donald, Val Avery, Ronald Long, Alfred Ryder, David Stewart, Peter Falk, Gene Patterson, Scotty McGregor, Rudy Bond, Zoe Correll, Joan Croyden, Leonardo Cimino, John Alderman, Telly Savalos, Jeremiah Morris, Estelle Helmsley, Osceola Archer, Ed McNally, Philip Huston, Marc Sullivan, Antonio Obregon, Susan Melvin, Brooke Bundy, Peter De Piris, Rick Colitti, Michael Enserro
Producer: David Susskind
Director: Carmen Capalbo
Writer: Graham Greene (adapted by Denis Cannan, Pierre Bost)
120 Mins., Mon.-thru-Fri. 8 p.m. (Sat. 10:30 p.m.; Sun. 3 p.m.)
PARTICIPATING
WNTA-TV, N. Y.

With the start Monday (19) night of the second "Play of the Week" on local WNTA-TV, it became inescapably clear that in this small corner of Gotham video there are being produced some of the best things that have happened in 10 years of television. Second week-long video tape presentation by the station is "The Power and the Glory," the Denis Cannan-Pierre Bost adaptation of the Graham Greene novel which has been lifted almost intact from the performance it was given at New York's downtown Phoenix Theatre last season. Two-hour telecast built to what is both a powerful emotional and intellectual climax, the king of intellect that digs around among topics that hardly ever get airing they deserve on public channels.

There's no need to revere WNTA

(Continued on page 54)

THE DETECTIVES
With Robert Taylor, Lee Farr, Tige Andrews, Russ Thorson; guest, Jean Hagen; Johnny Seven, Frank Gorshin, Ben Wright, Paul Keast, Art Kendall, Mike Harris, Leonard Bell, Walter Burke; music, Herschel Burke Gilbert
Producers: Jules V. Levy, Arthur Gardner, Arnold Laven
Director: Laven
Writer: Palmer Thompson
30 Mins., Fri., 10 p.m.
PROCTER & GAMBLE
ABC-TV (film)
(Benton & Bowles)

Between Rod Serling's "Twilight Zone" on CBS and a Victor Borge 60-minuter as specialty entry on NBC, it cannot be said that the law and justice and ABC had things their own way last Friday (16) in the cushy 10 p.m. slot. Robert Taylor, quarter-century cinematic stalwart, has been tapped by Four Star Films to wear a hidden badge for his video bow. He is plainclothesman Police Capt. Matt Holbrook under the unwieldy series tag of "Robert Taylor Starring in The Detectives."

(As per time-honored custom, most newspaper logs aren't going for this kind of phraseological shenanigans, with the simple "The Detectives" favored by most of them; it brings up the old question of why titles of this sort are pushed when there is hardly a chance they will get by the smarter copy editors—certainly not on a permanent basis. The point is important insofar as it may suggest television's general yen for artifice of this type as against concentration upon the real payoff—program values.)

This cops 'n' robbers whodunit'er figures to be slickly produced and the initialer's action stuff was in the better B-pic idiom. If the plot line and the mysterioso murder may have seemed a bit far-fetched to some viewers, certainly it was no more so than virtually all police and private eye mellers on the lanes; thus, just about par for the genre.

Taylor himself was mostly grim-visaged, as per his Hollywood emotings, though the star has been known to carry off the light touch expertly, and did so in part here. In this one, it's all too pat, accenting Taylor's prescience as a civil sleuth. But there is a good if not extraordinary departure from the norm in that Taylor has three lieutenants who bear some of the burden of the expecting and provide relief from one-man showoffing that's common in the Peter Gunn-Richard Diamond (et al.) dynamics. The aides are played with nice restraint and savvy by Lee Farr, Tige Andrews and Russ Thorson.

Apparently there will be a guest policy, with Jean Hagen appearing in the preemer as the murderess, though this role was far from a fat one. There should be interest in the series based on the manner in which crimes are worked out and criminals apprehended. But the stature of a Robert Taylor would seem to indicate that he deserved a more original playlet than he got for the first draw, granted that the smartalec dialog usual for this type of program was wonderfully conspicuous by its absence. *Trau.*

HOLIDAY
With Bill Burrud
Producer: W. Bothwell Henderson
Director: Betty Turbeville
Writer: Chris Christensen
60 Mins., Fri., 7 p.m.
KCOP, L.A., (film)

Bill Burrud started off his new travelog series with an hour-long sampler which may or may not be typical of what's to come. In any case, it'll please the armchair traveller—a species which abounds in a quantity sufficient to draw a fair local audience—but will not draw any new viewers.

The opener contained an unconscionable number of commercials. (A deodorant blurb which repeatedly insisted that users wouldn't suffer from "dress rot" was fortunately followed by another commercial vending a cure for upset stomach). Even the travel sequence were often extended plugs for jet aircraft, a type of European auto, a brand of travellers checks, etc.

All the same, one saw the tallest structure in the world, the Tokyo tv tower, a Japanese variety show, the French countryside and a glimpse of Paris, boating and fishing on the Salmon River of Idaho, some shots of Seattle and Victoria, B.C. and a climactic scene showing the Mormon Tabernacle Choir singing "The Battle Hymn of the Republic." For such riches the travelog viewer will endure much.

Burrud's stage personality (he does most of the narration) is not overly affected and his enthusiasm is not oppressing, but danger lies in that direction. *Glen.*

VICTOR BORGE IN COPENHAGEN
With Harry Sosnik orch
Producer-Director: John Goetz
Writers: Peter Dule, Bill Jacobson
60 Mins., Fri. (16); 10 p.m.
PONTIAC
CBS-TV (film, tape, live)
(MacManus, John & Adams)

The "Victor Borge In Copenhagen" special for Pontiac as presented on NBC-TV last Friday (16) had the unique distinction of being brought in as a three-way tape-film-live entry (with the live segments originating from the Ziegfeld Theatre in N.Y.), but unfortunately it had little else to recommend it. The idea may have read just dandy on paper—Borge taking his viewers on a tongue-in-cheek tour of Copenhagen, with its famed Tivoli Gardens and a detour to nearby Elsinore. But what emerged was neither genuine comedy nor good travelog.

At the expense of a dubious joke or an overextended idea (as, for example, all of Borge's multitidinous Danish relatives coming out as Borge in different guises), what might at least have been a rewarding transplanting of the viewer into new and beautiful vistas practically went down the drain.

But the major defect lay in the sacrificing of the Borge bounce, bite and buffoonery as a too subdued comic bowed to an idea and tried to let the idea play the show, rather than Borge. As with the overdone "everybody looks like Borge" bit, the "Hamlet" comedies at Elsinore (in which Borge played the ghost), was dubious low comedy and the "everybody smiles in Copenhagen" skit was hardly worth the effort. For an essentially funny man it was not a funny show. In fact, the one worthy sequence found Borge at the piano in a serioso turn with Rachmaninoff. He had excellent support from Harry Sosnik and a full-bodied orch.

Pontiac, with a contrived show on its hands, apparently decided to go all the way. The in-person Borge commercials at least had the virtue of brevity, but the "production" built around three witches who brew up the new '60 model was a touch of off-Madison Ave. incongruity. *Rose.*

LIFE IN THE THIRTIES
(Project 20)
With Alexander Scourby, narrator
Producer-Director: Donald B. Hyatt
Writer: Richard Hanser
Music: Robert Russell Bennett
60 Mins., Fri. (16), 8:30 p.m.
NBC-TV (film)

NBC-TV's admirable "Project 20" series, created by the late and gifted Henry (Pete) Salomon, has been reactivated for prime time showcasing. The premiere presentation of the season last Friday (16) was "Life in the Thirties."

It was a winderful show; a brilliant pictorialization of a fateful decade distinguished by its superb editing job, musical backgrounding and swift, pungent, meaningful commentary. Reliving the decade was an experience not to be missed Alexander Scourby's narration, Robert Russell Bennett's music, Richard Hanser's writing and Donald B. Hyatt's production and direction were all off the Salomon-inspired topmost shelf.

It was a fascinating hour, alternately grim and grinful, as the expertly-edited clips sped the viewer through the '30s from the scenes of the depression and the bonus marchers and the bank closings through the period of the FDR era of the New Deal, with the fireside chats, Hugh Johnson's NRA, the WPA, AAA, TVA, CCC and the 100 historic days in Congress when Roosevelt got everything he wanted. And punctuating the broader canvas of the history-in-the-making were the little warm, human interest touches, a la Benchley, Will Rogers, and always the adult persuasive commentary of Scourby.

Then again into the sadness and defeat of the migratory Okies, the panaceas of Huey Long and Gerald L. K. Smith. There was Father Coughlin and Alf Landon; the Hauptmann kidnap trial in Flemington, N.J.; radio at its height with Fred Allen-Portland Hoffa, Jack Benny and Toscanini; the Hindenburg disaster; Joe Louis vs. Schmeling, the glory of Benny Goodman and swing, the abdication of King Edward for Wally Simpson, and into the rise of Fascism with the Spanish Civil War, the Japanese, Mussolini and Hitler aggressions. And through it all the perfect synchronization of Bennett's musical arrangements and backgrounding tempoed to Cole Porter, Gershwin, Rodgers & Hart, Kern, Kurt Weill, et al.

And as an appendage, an intriguing editorial comment by Frank McGee to bridge the '39-'59 gap. *Rose.*

THE BALLAD OF LOUIE THE LOUSE
With Phil Silvers, Eddie Albert, Betsy Palmer, Pert Kelton, Leo Liebman, Heywood Hale Broun, Marguerite Shaw, Larry Fletcher, Gerald Hiken, John C. Becher, T. J. Halligan, Royal Beal, Paul Lipson, Harry Stanton
Producer-Writer: Nat Hiken
Director: Gregg Garrison
Music: Gordon Jenkins
60 Mins.; Sat. (17), 9 p.m.
CARLING BREWING
CBS-TV from N.Y. (tape)
(Benton & Bowles; Lang, Fisher & Stashower)

Having retired the Sgt. Bilko role, Phil Silvers returned, in mufti, as the same impudent comic in "The Ballad of Louie The Louse," the first of four hour-long specials by Silvers this season. Written by Silvers' longtime associate, Nat Hiken, it was a comedy cut to fit the brand of brash comedy which Silvers delivers so brilliantly. When Silvers was on screen, the stanza was studded with laughs. Unfortunatetly, he was absent for several long stretches.

Hiken's script was a Runyonesque yarn carried to a farcical extreme. Silvers played a relentless loan shark whose victims include a typical gallery of Broadway barflies: a panhandler, an alcoholic newspaperman, a horse addict, et al, who not only had to make their weekly payments right on the button but be outrageously insulted as well. When Louie the Louse is reported dead in an airplane crash, the newspaperman, played by Eddie Albert, writes a schmaltzy obit which brings the whole nation to tears. Even Louie's victims go into mourning and transform themselves into normal citizens. The snapper to the yarn is that all the reformed characters yearn for the good old stumblebum days and, when Louie is found to be alive, they insist that he resume his shylocking at the same old stand.

It was an uneven stanza, but had enough standout comedy sequences to give it a high average. One musical number, "Don't Come To Me," delivered by Silvers, was a sharp piece of material climaxing a great opening sequence. A closing number, "Be Mean To The Old Folks," was another clever bit done by the rest of the company. An attempt at a straight ballad, "He Needs Me," vocalled by Betsy Palmer, was out of key with the show as a whole.

Silvers had a solid cast backing up. Leo Liebman, as the loan-shark's diminutive sidekick, racked up numerous laughs as did Pert Kelton, as the panhandler known as Concrete Mary. Eddie Albert, as the journalistic drunk, and Miss Palmer, as his girl friend, gave polished performances as did the rest of the large cast.

Gregg Garrison's direction was cued to the farcical situation and generally maintained a highspeed pace. Gordon Jenkins' songs ably served their purpose while the production mounting and technical credits were firstrate. *Herm.*

MAN WITH A CAMERA
With Charles Bronson, James Flavin, Lawrence Dobkin, Harlan Warde, Bek Nelson, I. Stanford Jolley, James Parnell, Lee Roberts
Producers: Warren Lewis, Don Sharpe
Director: Paul Landers
Writer: E. Jack Neuman
30 Mins., Mon.; 10:30 p.m.
GENERAL ELECTRIC
ABC-TV, (film)
(Grey)

The hocus-focus that made "Man With A Camera" appealing to action-hungry tv viewers last season was evident in the first instalment of its second year run. Opening with a blast of gun shots that trips up the heroic cameraman as he lands in some obscure town, the show proceeds at a routine meller pace until the finale when the cameraman gets the shootin' irons in his own hands and lets the would-be killer have it, but good.

In between there's some tough talk between the photographer and the local police official, who turns out to have a good, soft heart, after all. There's also a scene in which the photographer struggles out of bed to get the manic gunman in his camera's eye, which eventually helps put an end to the case which scripter E. Jack Neuman inspiredly tagged "The Killer."

Charles Bronson plays the photo man without any noticeable histrionic effort, but which is entirely suitable to the he-man requirements of the role. Others assist him adequately.

"Man With A Camera" is okay fare for the not-too demanding viewer who's waiting for the 11 p.m. news and ready to turn in for the night. *Gros.*

FRANK SINATRA SHOW
With Bing Crosby, Dean Martin, Mitzi Gaynor, Jimmy Durante, Nelson Riddle orch
Executive Producers: Sammy Cahn, Jimmy Van Heusen
Producer-Director: Bill Colleran
Writer: John Bradford
Special Words & Music: Cahn & Van Heusen
60 Mins., Mon. (19), 9:30 p.m.
TIMEX
ABC-TV, from Hollywood
(Doner & Peck)

ABC-TV atoned for a bundle of vidpix sins on Monday night (19) when it ushered in the first of the four Frank Sinatra specials this season in an hour frolic that paid off with the desired entertainment wallop. On deck for the occasion, along with Sinatra, were Bing Crosby, Dean Martin and Mitzi Gaynor (with a surprise appearance of Jimmy Durante for the finale). Spice it up with the collective touches that have now become par for the course where producer-director Bill Colleran is concerned, and what does it matter if a Sinatra has been in better voice, if there's some too-gimmicky backgrounding or if the silouhetting, shading and lighting on occasion detracted rather than enhanced?

In the words of the song, bring the three vagrant minstrels together and brother, you got yourself a summit meeting. You've got to go a long way to find three personalities who blend with such perfection. The trio's choice, providing a tantalizing sneak of their Clayton, Jackson & Durante filmization on the drawing board for '60, was whammo from the "Start Off Each Day With A Song" to "Inka Dinka Doo" and "Bill Bailey" (with, of course, the Schnoz himself as the clincher).

Or again the threesome kicking around a handful of old ASCAP standards, or clowning up the "Together" number. And if Sinatra in solo was a bit off the pedestal in his "Day In, Day Out," he more than redeemed himself in a reprised his nitery routine (backed by a small combo) as he fractured his audience with "Lady Is A Tramp" and "Just One Of Those Things," or surrounded himself with a couple score of moppets for his "High Hopes" chorale.

Mitzi Gaynor was used sparingly but effectively, notably in a "Hurricane Mitzi" interpretive terps sequence that blended nicely with the Colleran tv style, and in concert with Sinatra, Crosby and Martin on "Cheek to Cheek." And through it all Nelson Riddle and his orch delivered a musical grandslam.

Those Timex watches are still taking a beating. *Rose.*

STRAWBERRY BLONDE
With David Wayne, Janet Blair, Eddie Bracken, Dolores Dorn-Heft, Iggie Wolfington; Edgar Bergen, host
Producer: David Susskind
Director: William Corrigan
60 Mins., Sun. (18), 10 p.m.
REXALL DRUG
NBC-TV, from N.Y. (tape)
(BBDO)

Some magnificent acting has been spent since 1941 on James Hagan's slight story "One Sunday Afternoon." The piece really hasn't deserved the kind treatment it has received, yet because of the treatment the story has become rather a smalltime classic. It was first performed as a straight film drama, "Strawberry Blonde," in '41 with James Cagney as Biff the patsy, Olivia de Havilland as the lady of fidelity, with Rita Hayworth as the strawberry blonde and Jack Carson as her obnoxious sidewinding spouse. In 1948, it was again essayed in film form, this time as "One Sunday Afternoon" and as a musical. It had Dennis Morgan, Dorothy Malone, Janis Paige and Don DeFore, respectively. It wasn't as good as the first film but it was plenty good enough.

On Sunday (18), Rexall Drug used the Warner Bros. story on tv. The hour had David Wayne, as Biff, Janet Blair as the sweetheart, Dolores Dorn-Heft as the blonde and Eddie Bracken as the boorish hubby. A great cast, which smartly acquitted the trivial yarn.

The story of a trusting dental student who was gulled into a five-year prison stretch, out of a girl and into prison by a loudmouth buddy, it is as incredibly monodimensional and unbelievable as they come. But considering the story as merely a frame on which to hang a few songs by Wayne and Miss Blair, it was fine. The support of Miss Dorn-Heft and Bracken didn't hurt a bit.

Nonetheless, just imagine how much more fun something else might have proved to be with those people in the cast, something that hasn't been overworked like "One Sunday Afternoon." *Art.*

Foreign TV Reviews

THE BRAINS TRUST
With Norman Fisher, Princess Ileana of Rumania, Joseph Welch, Sir Ian Moncreiffe, Herbert Hart
Producer: John Furness
45 Mins., Sun., 4:15 p.m.
BBC-TV, from London

One of BBC's steady old numbers—its soundtrack is broadcast on radio what time viewers see as well as hear—"The Brains Trust" returns to the schedules with its format and atmosphere virtually unchanged. Which is to say the show's a polite interchange of views that seldom flashes into the very controversial or, indeed, very profound, with smooth production taking every chance to study whoever speaking while he's speaking and to catch interested reactions when they are interesting.

Present on this occasion were three lawyers and a princess, one of the former being U.S. lawyer Joseph Welch who was in London belong plug the film in which he appears, "Anatomy of a Murder." With his warm personality and considered opinions, and looking like one of Tiurber's good-natured dogs, he made a decided hit. Most of the questions not unnaturally involved the law in some way, and Welch accordingly was involved pretty substantially in the answering.

The series, which gets a new time spot with BBC-TV's reshaping of its Sunday afternoon programs, looks set for another healthy lease of life, even in these days when tv often offers discussion features far more stimulating and prepared to touch on more fundamental questions. *Erni.*

TIME TO REMEMBER
Executive Producer: Terry Ashwood
Associate Producer: Lionel Hoare
Producer-Writer: Peter Baylis
30 mins., Sunday, 4 p.m.
ABC-TV, from Manchester

With some fascinating, intriguing material made available from the Pathe Film Library vaults, ABC-TV has compiled a skein of 39 scrapbook-type programs that ought to have the box-office ingredients of novelty and nostalgia. Rough pattern is that each half-hour film covers a year in the past 50 or so years, with Michael Redgrave, Roland Culver, John Ireland, Roger Livesey, Richard Greene, Stanley Holloway and Ralph Richardson called on to do the commentaries.

So far, the series has been confined to airing in the Midlands and North regions, but moves are afoot to give it a national network slot. The program reviewed here dealt with the year 1917 and was nothing less than fascinating in its authentic actuality stuff—shots of British troops at the front, women and children working at home, the U-boat campaign, the Russian October revolution, the von Richtofen aerial circus, etc. There was some startling footage, and much that was moving in its depiction of the human condition in the midst of total war.

But—and it's a big but—such a compilation and its commentary has to be conditioned by the material available; and here the commentary, certainly, was sometimes irritating, often almost offensive. Spoken by Stanley Holloway, it attempted to reduce everything to cozy, personalized terms: phrases such as "Meantime, Aunlie Maude at home was making munitions" cropped up with agonizing frequency, while flippancy was also given play. Maybe the producers have thereby gauged their potential audience accurately, but nevertheless it does not do justice to the footage and to history.

With nothing but praise to be handed to the researchers and editors, the summary here must be that the skein ought to hit a solid viewing figure, grabbing the oldsters with its nostalgia and intriguing the younger element with its shape of things that were. *Erni.*

THE BLOOD FIGHT
With Derren Nesbitt, Harry Baird, Clare Austin, Campbell Singer, Elaine Delmar, Robert Adams, Pearl Prescod, Johnny Sekka, Ronald Hatton, Mike Sullivan, Alf Robinson, Stan Simmons, Bobby Palmer.
Director: Herbert Wise
Writer: Alexander Baron
60 Mins., Fri., 9:15 p.m.
Granada-TV, from Manchester

After all those kayos at the boxing game, a half-nelson on all-in wrestling. And writer Alexander Baron really tore into the more crooked aspects of the business in an original play that lacked nothing in its climax of the excitement expected of analogous cinema efforts like "Champion" and "The Set-Up." Give the belt to Herbert Wise, who directed, for staging a bout that really captured the feel of a blood fight watched by lusting customers.

Dramatic situation was straightforward and clear-cut, maybe stated over-badly but decked out with some articulate, adult dialog. West Indian Happy Martin (Harry Baird) has promised his wife that he won't wrestle again, but lack of cash when she wants a baby prompts him to seek a bout. His opponent is Tod Blake (Derren Nesbitt), who loves a no-good Wyn (Clare Austin) who must have $560. The fight is fixed, by orders of cheap promoter Barney (Campbell Singer), but unfixed privately when Barney tells Tod really to get Happy and provide what his public wants. The bout proceeds, but the double-crossed Happy manages to win though. Firstrate payoff, avoiding phoney melodramatics, has Tod gasping: "There must be easier ways of making a nickel than this."

Both Nesbitt and Baird were startlingly good, not only in their dramatic characterizations but also in their ring stuff. Clare Austin was excellent as the amoral Wyn and Elaine Delmar fetching as Happy's wife. Campbell Singer came up with a gem of character work as the promoter. *Erni.*

BOY MEETS GIRLS
With Marty Wilde, The Vernons Girls, Cherry Wainer, Don Storer, Red Price, Jack Good's Firing Squad, Johnny Cash, Little Tony and his Brothers
Producer: Jack Good
Director: Rita Gillespie
Writer: Trevor Peacock
30 Mins., Sat., 6:30 p.m.
ABC-TV, from Manchester

ABC-TV's successor to, or revamp of, last season's "Oh, Boy!" teen-scream beat music program has Marty Wilde as host and, it seems on this viewing, a somewhat less frenetic approach. Wilde himself is not one of the yelling, gyrating crop of pop singers, and several of the numbers paraded here were of the relatively quiet variety. Looks as if the weekly series might successfully take up where the predecessor tailed off.

Wilde, who has a pleasant enough, sleepy-eyed personality, put over tunes such as "I'm Gonna Get Married," with choral backing from the Vernons Girls, the same gals did an amusing version of "Poison Ivy," and Wilde partnered organist Cherry Waine in "Down By The Riverside." The "bounce" element was provided largely by Little Tony, while Johnny Cash gave a smooth exposition of a couple of country and western numbers. With competent production, it added up to good stuff for today's younger tastes. *Erni.*

WITH EUROPE IN VIEW
With Aidan Crawley, Nina Ruffini, Dino Origlia, Charlotte Fabre-Luce, John Wain, the Rev. Dominic de Grunne
Producer: Derek Holroyde
30 Mins., Wed., 9:30 p.m.
BBC-TV, from London

Mention this second in a skein of six BBC-TV programs to the technicians and they'll probably groan. Mention it to viewers, and they'll most likely agree that it was a moderately stimulating job, the promise of which could sometime burst into rich fulfilment.

Idea, reminiscent of that used in Ed Murrow's "Small World," is to link speakers in Western European countries to talk about some of today's fundamental problems. On this occasion, France and Italy were joined via Eurovision to the London studio where Aiden Crawley smoothly chaired. The sound link to Italy wasn't operating for about 15 minutes, and on nearly every cut the picture rolled badly (program was pre-recorded, incidentally), but the content was nonetheless pretty holding. Too much time was spent on relating "morality" in the subject "Is Morality Old-Fashioned" to the question of sex and marriage, but some sound observations emerged all the same, particularly from author John Wain in London. When the debaters got onto wider aspects of morality — administrative corruption, private tax evasion et al.— they really began to spark. Net result was certainly to inspire a let's-see-more reaction. *Erni.*

RULES OF THE GAME
With Stephen Murray, Adrienne Corri, Richard Gale, Rosalind Atkinson, Donald Pickering, Michael Danvers-Walker, John Barcroft, Norman Tyrrell, Peter Jeffrey, Gerald James, John Woodvine
Producer: Douglas Seale
Director: John Wynn-Jones
Writer: Luigi Pirandello
60 Mins., Tues., 8:35 p.m.
TWW, from Cardiff

Recorded by one of Britain's smaller webs, TWW Ltd., under a deal with the Bristol Old Vic company, this production of Pirandello's "Rules Of The Game" was beamed to the local South Wales and West of England area only. It replaced the network-slotted "Night of Jan. 16" which had been withdrawn because of some go-cautious feeling relating to the General Election ("Night" deals with the affairs of a financier, and a financier's troubles came up during the pre-poll campaign). And though the network was offered the TWW job, it preferred to screen an old film instead.

Without necessarily condemning the network for its decision, it must be said that it wouldn't have done badly had it gone for "Rules of the Game." By no means a shattering or profound piece of work, the play nevertheless provided an hour of piquant entertainment thanks more to skill in playing and production than to intrinsic content. Here was real polish that, when occasion offered, shone into excellence.

The piece is a tragi-comedy, or comedy with profundities. Selia (Adrienne Corri) lives apart from her husband Leone (Stephen Murray) and hates him for his tolerance and the freedom he seems uncaringly to allow. When three drunks mistake her flat for that of a prostie, she insists that the "insult" be wiped out by a duel, planning thereby that her husband shall be her champion and will be killed. Leone calmly accepts the challenge, only to back out unfeelingly at the last minute to leave Selia's lover (Richard Gale) to fight instead. His revenge is complete; and as for dishonor, he tells the sobbing Selia with cold venom, "you are my dishonor."

Some of the dialog and situations had a twinkling edge of sophistication, but it was the drama that wasn't too telling. Stephen Murray, as the suavely civilized husband, was a tower of strength, while Adrienne Corri almost succeeded by her expertness in negativing a certain native earnestness that didn't quite fit her perfectly for the role. Richard Gale was competent as the lover, while other parts were ably filled. *Erni.*

WISDOM OF THE WEST
With Lord Russell, Lord Boyd-Orr, Richard Goold-Adams, Lancelot Hogben, Kingsley Martin, J.M.D. Pringle, Michael Ingrams.
Director: Geoffrey Hughes
25 Mins., Fri., 11:35 p.m.
Associated-Rediffusion, from London.

Edited version of a 90-minute discussion, "Wisdom Of The West" had a panel of experts and an invited audience. Subject being considered was purportedly Bertrand Russell's book of the same name (it's an analysis of Western philosophy), but in fact the chat ranged well away from the actual questions asked. Y'know how it goes.

Net result, anyway, was a thoroughly stimulating half-hour for eggheads tuned in at the near-witching hour, highlighted inevitably by the personality and profundity of Russell himself. Freud, advertising, Christianity, nuclear armaments and much else came into the proceedings—and one highlight, in passing, was Russell's envisaging the possibility albeit not the probability of the U. S. and Russia forming the nucleus of a world government. Production was adequately straightforward. *Erni.*

Foreign TV Followup

Chelsea At Nine

Hit of the international bill offered by Granada TV in its once-every-three-weeks vaude show here (15) was undoubtedly Jonathan Winters. The satirical comedian went over big with his impressions of the Pacific war and of pioneer life out West. Runner-up was the shapely Abbe Lane who sizzled her way through "I Get A Kick Out Of You," "Tea For Two Cha Cha" and "Torrero," though hubby Xavier Cugat maybe pushed himself a shade too much into the background by merely confining his apparent contribution to brief introductory comments.

Also from the U.S., Zero Mostel scored with his clever mime stint "An Actor Prepares." And Tony Martin still managed to win through with his personality in "Taking a Chance On Love," "Lullaby of Broadway" and "Tenement Symphony," albeit his voice clearly isn't what it once was. Well-varied lineup was completed by excellent acro dancing from the Keoni Dancers.

Seems to be an increasing format trend in the program to give the artists short spots throughout, instead of allotting one act and finish. It worked well this time. Competent interlinker was Bernard Braden, while Peter Knight and orch provided smooth backing. Direction was exceedingly good, especially in Martin's "Tenement Symphony" stint. *Erni.*

Saturday Spectacular

Back on the Associated Tele-Vision network after five months' absence, the King of "The Dave King Show" (10) made a pronounced hit. Most of his material made excellent capital of his U.S. trip — even to the degree of a throwaway gag wherein sidekick Macdonald Hobley paraded a placard urging "Yank Go Home!" — and there was additionally a hint of slickness overall that suggested the artist might have picked up a thing or two in America that's helped him perfect his style and timing.

Pre-recording aided in putting over a couple of neat items, as in a "Sleepytime Gal" scene where the chorines in a hat-and-cane routine suddenly became chorines in nighties, and in an ingenious act wherein a King dance with Lionel Blair turned into a duel. The comedian was probably at his most riotous in a couple of alleged American experiences, one where his English accent intrigued a drugstore girl and another where he took the elevator in the Empire State Bldg. These latter were tops, so much so that a final sketch revolving around his home coming fell a shade flat by comparison.

Another undoubted hit was the introduction of warbler Anita Darian who scored with "Summertime," though tricking it up superfluously, and was slightly terrif in a duet with King. Dancing and orch backing were tops throughout. *Erni.*

Houston — The "Don Mahoney Show," seen in seven Texas cities, will make its debut on KTRK-TV on Saturday at 10:30 a.m. Mahoney, with his kiddie troopers from the Hi-C Ranch, will occupy a half-hour time slot weekly. He features Western songs, jokes and patter.

"Stole the show . . ." *

GRETA KELLER

featured in
MARTIN MANULIS' Production
"FIVE FINGERS"
Presented October 3rd
NBC-TV

* VARIETY
"Greta Keller, who plays a blind singer, did one number. A couple of more out of this veteran Chanteuse's delightful songbag might have been sufficient to persuade viewers that it was a good show." Trau.

*Danton Walker,
DAILY NEWS
"Greta Keller swamped with congratulations for her TV acting debut in last Saturday's spy thriller, 'Five Fingers,' in which she played a blind cafe singer. Stole the show."

Sid Bakal,
NEW YORK HERALD TRIBUNE
"Greta Keller as a blind cafe singer, gave an impressive performance."

*Dick Kliner,
NEW YORK WORLD TELEGRAM AND SUN
"An international cafe singer Greta Keller, as a blind chanteuse, nearly steals the show."

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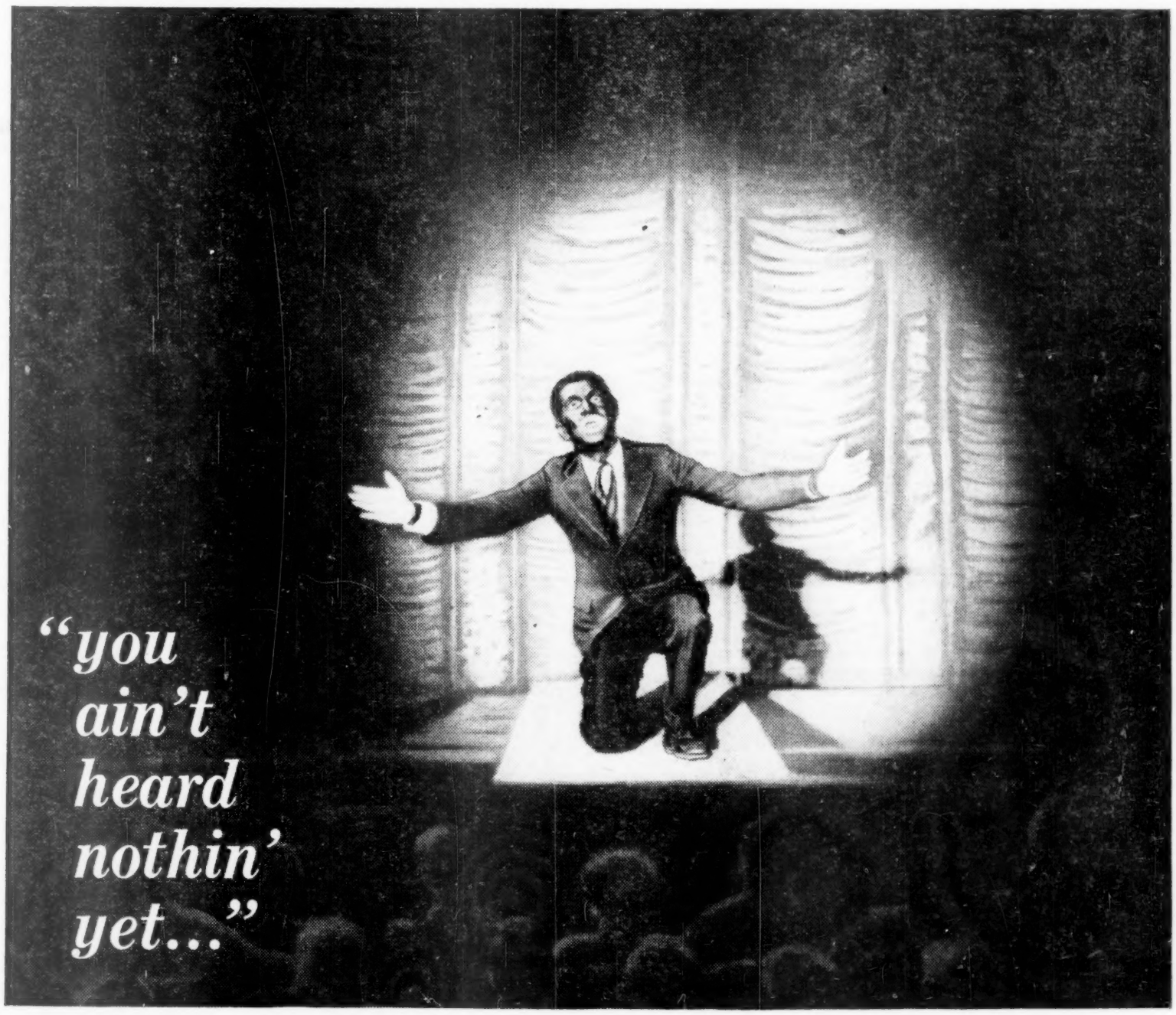

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The Time: NOVEMBER 1958
The Place: SYMPHONY THEATRE, N. Y.
The Response: HELD-OVER ACCLAIM
The Critic: BOSLEY CROWTHER

"The other day, the Symphony Theatre at 2537 Broadway tempted fate by bringing in a revival of the historic film "The Jazz Singer", generally accepted as the film that introduced the "talkies". Attendance has been so favorable that it was held over for a second week. THE MANAGEMENT HAS BEEN PARTICULARLY HAPPY TO NOTE THE LARGE NUMBER OF YOUNGER PEOPLE SEEING IT."

For full details, write, wire or phone: u.a.a.

UNITED ARTISTS ASSOCIATED, INC.

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'Play of the Week'

Continued from page 31

Particular deals vary with the property.

3. The attraction of being afforded the opportunity of doing so-called "off-Madison Ave." drama has triggered deals for Broadway talent at ridiculously low prices at this stage. This "labor of love" stimulant is listed last but for many involved in the projects, it's the paramount consideration. It's a fact of life in tv today that the tastes of national sponsors and networks don't run in the direction of putting on a "World of Sholom Aleichim, or "The Power and the Glory." For tv exposure, this NTA project virtually is the sole vehicle for the involved talents. Commitments result from that recognition, with the hope high that the project will click and open wider avenues for "off-Madison Ave." talent on tv.

AFTRA, Directors Cooperate

Of no small consequences is the cooperation afforded the project by AFTRA and the directors guild. AFTRA has set up a special working formula for the project, which now is being formalized, based on exposure in the N. Y. market and telecasting elsewhere via syndication. Cooperation of the talent guilds was won in the face of the terribly diminished status of N. Y. as a production center, with 70% of networks nighttime programming now being devoted to vidfilm programming.

The catalysts in realizing the project have been two key men—Ely Landau, NTA board chairman who has taken over the WNTA-TV station operation and David Susskind of Talent Associates. (Susskind will produce eight of the first 13 outings.)

What were the market conditions in N. Y. which resulted in such an offbeat approach to programming? Landau and his predecessor Ted Cott (now wearing NTA's Storevision hat) felt that indie WNTA-TV could only lose out in a race competing with the other stations in half-hour vidfilm and feature programming. Initially, they introed the taped personality shows, Mike Wallace, Alexander King, Henry Morgan, et al. Continuing their struggle to achieve the "class near-mass appeal" image, they zeroed in on "The Play of the Week." The program is stripped seven days weekly for a cummulative rating pull for Madison Ave.

It's acknowledged that a "Medea" hasn't the mass appeal of a "My Fair Lady," to draw an extravagant comparison. But the "hope and prayer" is that the selective audiences for the "Medea," "A Party with Adolph Green and Betty Comden," John Steinbeck's "Burning Bright" and the others in the NTA roster will have enough of an audience in N. Y. and elsewhere to command sponsor and station coin. (Another property slated to be among the first 13 outings are two British short plays, optioned by Susskind. The two plays were authored by John Mortimer, who won a London critics award in '58. They are titled "The Dock Brief" and "What Shall We Tell Caroline?" For the two-hour NTA excursion, they will be titled "Back to Back," and the British director Steward Burge and Michael Hordern, who starred in the vehicle originally, will be flown in from London.)

For "The Play of the Week," NTA is functioning like a miniature network in the hiring of talent. Recent additions are Lewis Freedman, Henry Weinstein, Bob Rafelson, Leonard Budd Wilds, and Marc Merceson—all added to NTA's production staff. Freedman, who will be an NTA producer, as opposed to outside producers in some cases, is the director and consultant for Dore Schary tv productions with a long list of network credits; Weinstein, another NTA producer, is an associate producer for The Theatre Guild; Merceson, NTA talent consultant, was a casting director for CBS-TV; Wilds, an associate producer, and Rafelson, script editor, come from Talent Associates.

The doors are wide open for all sorts of talents, according to Landau. The producers, directors, writers, and stars in tv who are weary of the medium's current limitations will find the welcome mat open to them, NTA's board chairman added.

As to how "The Play of the Week" will be syndicated hasn't been resolved as yet. One of the ideas being mulled is a possible theatrical release for some of the properties. NTA has transferred Judith Anderson's "Medea" on 35m film and is examining that possibility. Another approach being mulled is a tv "roadshow" in major cities, with local sponsors picking up the tab. But right now the major effort is being thrown into production. The distribution phase will come later.

It's just about a year and a half that syndication of taped shows got started. It began with the low-budgeted court shows, followed by the "Juke Box Jury" and the personality boys. Now taped syndication has gained a maturity unduplicated on the network level with "The Play of the Week."

Mae: 'Good Clean Sex'

San Francisco, Oct. 20.

Mae West's immediate reaction to CBS-TV's cancellation of her "Person to Person" debut last week was:

"I don't know what it could be . . . it was nothing but good clean sex."

Elaborating to VARIETY, she pointed out that no one had notified her of the cancellation and that, on the contrary, everyone connected with taping the show the week previous, had been delighted with it.

"That charming Charles Collingwood sent me flowers," she recalled. She also said the tape had had an advance, press screening in New York and that one of the newsmen had been so pleased with it that he'd called and congratulated her.

Very Warm For Mae

Continued from page 31

cently wrote the story of her life, or part of her life—a book called "Goodness Had Nothing to Do With It." (To Miss West): When you decided to write your autobiography, you must have felt that it was time now to let your tremendous public know the intimate facts of your life.

Mae West: Yes, I heard that they'd like to know more about my private transgressions—that's a long word for *sins*.

C: Well, it is rather a frank story. Did you tell everything in it?

W: Well, nowadays you don't . . . you don't hide your past; you print it.

C: I wonder just how do you go about writing your books, your plays, your movies, and where do you do it?

W: Oh, I do most of my writing in bed. I work out my characters and plots and story construction and then I dictate the dialog and have it typed.

C: Say, that is quite a bed. Is that from some French period?

W: Oh, I do dig that French period furniture. Louis XV could have slept here and liked it.

C: You seem to have a lot of mirrors around.

W: Yes, for personal observation. I always like to know what I'm doin'.

C: That's an interesting canopy over the bed.

W: Yes, it's off-white satin brocade and chantilly lace and the satin flowers. I have that mirror up there because I always wondered how I looked when I was asleep . . . That picture of me was painted while I wasn't looking—at the artist, I mean. And this marble statue of me is sort of a Venus de Milo, only it has arms.

C: Do you play that piano?

W: Yes, with a boogie beat. In fact, it's one of the nicest pianos I ever leaned against.

C: It all adds up to quite an apartment.

W: Yes, I think it swings.

C: When you played "Diamond Lil"—that was when you uttered the now famous line, "Come up and see me some time." As a result of that, do you get many unexpected guests up here?

W: Oh, many, many. I had to have two steel doors put in. Of course, somebody'll come up with a blowtorch.

C: Are you interested in current problems like foreign affairs?

W: Oh, I've always had a weakness for foreign affairs. See Chapter Five and I believe Chapter Nine, in the book.

C: And I suppose that you must have thoughts on the new space age?

W: Oh, yes. A man in space is a waste—the man, I mean, not the idea.

C: Are you often called upon for advice in matters of love?

W: Oh, quite often—I'm called to give advice to the lovelorn. Including my telephone number.

C: Do you have advice for young people, for teenagers?

W: Mhmm . . . yes . . . grow up.

C: I wonder if you could recall for us some of the amusing reflections that you've made in life?

W: Oh, such as, "It's not the men in my life that counts but the life in my men." And, "A man in the house is worth two on the street any day." "I like all types of men. In fact, the man I don't like doesn't exist." . . . "There're no withholding taxes on the wages of sin." Oh, I've had so many of them.

C: Are there many things now that you'd still like to add to your accomplishments to date?

W: Well, I'll think up something.

C: Then you've achieved all your major goals in life?

W: Mhmm—like crazy.

C: You're from Brooklyn, and as a native Brooklynite of world-wide fame, I understand that the Long Island Historical Society is inviting you to be represented in their historical collection. Are you going to present them with a copy of the book?

W: Yes. Suitably inscribed, of course.

C: What is it like, Miss West, or how does it feel to be known as an American institution?

W: Oh, wonderful—and I've got the constitution to prove it. (laughter).

C: Miss West, thanks for letting us visit you. It's been most interesting and informative.

W: Well, I'm glad you like my demonstration of progressive education. (laughter).

C: Good night, Miss West.

W: Good night, Mr. Collingwood. And, remind me, I like you.

Boone

Continued from page 31

weeks hence. He's also worked out a deal to direct two "Death Valley Days" for Filmaster when "Have Gun" winds up its schedule. To Boone, directing is the least frustrating and hence most rewarding of the creative jobs in television.

His role in the "Have Gun" production transcends the usual status of a leading man. Since "I've been with the show longer than anybody else" in terms of the producer, directors, writers, and other creative elements, and since "I know the character of the Palladin better than anyone else involved with the show," Boone is called in on scripts, casting, choice of director and other facets of the series.

It's on this basis that he derives his feeling that quality in a series is achieved with the proper delegation of responsibility. The producer should be the sole boss of the show until it's on the stage. Then the show becomes the sole responsibility of the director. Latter makes the first cut, and then it's again the producer's responsibility. Boone feels that the Zivs and Screen Gems and Revues rarely achieve quality programs because "there the production office runs the shows and nobody else."

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ZIV SHOWS RATE GREAT!

"SEA HUNT"

starring
LLOYD BRIDGES

NEW ORLEANS
WDSU-TV
34.5
ARB, July '59

MILWAUKEE WISN-TV
26.1
NIELSEN, July '59

SALT LAKE CITY-OGDEN-PROVO KUTV
26.3
NIELSEN, July '59

HONOLULU KGMB-TV
34.5*
ARB, June '59

*4-week average

ZIV TELEVISION PROGRAMS, INC.

TV Followup Comment

Continued from page 48

credited with doing a very expert job in getting the No. 1 Democrat to talk about himself in terms past and present.

And yet, this was not quite the Stevenson of the speaker's platform. Some of the fire and wit were missing. Stevenson (as did Susskind, incidentally) looked and, particularly at the beginning, sounded tired. One got the impression he was saying things which he had said many times before, though he said them well and with that exquisite choice of language and clarity of thought.

It might be argued that it would have been a better idea to confront Stevenson with someone from the opposite side of the political fence and to provide "Open End" with a stimulating discussion rather than an interview which almost amounted to a soliloquy. "Open End" was, after all, conceived as a discussion program, and Susskind's obvious admiration for Stevenson didn't help in generating controversy of any kind. This was simply Stevenson expounding his philosophy of life and giving his analysis of America in crisis, which in itself was rewarding and, because of the brilliance of the man, fascinating.

Stevenson's grasp of human affairs is truly astonishing and his approach to them is so sensible, human and forthright that even those who do not agree with him must be impressed. He uses words like other people use gestures. His delivery is sincere without being pompous and he never talks down to the audience. That's not an easy thing to accomplish when one sits alone before the tv camera and is asked to voice opinions.

Stevenson said the U.S. should seriously study Khrushchev's disarmament offer and he divined a change in the Soviet attitude "because they are now negotiating from a position of strength." He challenged the "silence and cynicism" in Washington and he repeated his assertion that the U.S. should remain neutral in the United Nations regarding the admission of Red China. America's entire attitude in world affairs has suffered from negativism, Stevenson held, i.e. this country is too concerned with fighting Communism and military matters.

"We would have most of our problems even without Communism," he averred. "There would still be revolutions." Speaking of the difference between the Democratic and Republican parties today, Stevenson said the big issue was inflation, which he felt the Republicans are using as a scare-slogan to delay social progress. "The Republicans confuse growth with inflation," he held. And, coming back to the Russians, he saw the real struggle ahead in terms of aid to economically under-developed countries.

The two hours passed fast and Susskind certainly was well prepared for his guest. There's questionable wisdom, however, in his tendency to "sum up" a guest's statement as if the viewer needed simplification. Certainly, those who look in on "Open End," and on Stevenson particularly, can do without this sort of interpretation. Camera work on the show was very good, keeping Susskind's loquacious guest in firm focus most of the time. *Hift.*

Playhouse 90

Good direction, a tight, tense script, excellent acting and impressive production values added up to an exciting and well-paced show last week (15) when CBS-TV presented "The Sounds of Eden" on "Playhouse 90." Though the program originated live on the Coast, it had flexibility and proved how much can be done with imagination and ingenuity.

George Bellak did the script about a rich oilman who is kidnapped, held for ransom and released. In the end, by putting together the jigsaw puzzle of sounds and impressions of the blindfolded captive, the FBI tracks down his place of confinement and captures the abductors.

Done in a documentary fashion, the play captured the desperation and urgency of the situation along with the cold-blooded sadism of the kidnappers who included a dame. The setting was the twenties when gangsters turned from the bootleg trade to kidnapping. The dialog was crisp and authentic and Buzz Kulik's direction made every moment count, providing a fluid and smooth flow of action.

James Whitmore played the kidnapped man with an excellent combination of dignity and fear. He was completely convincing in every detail. As his wife, Kim Hunter was sympathetic and believable. Everett Sloane was excellent as Whitmore's friend who contacted the kidnappers. Don Dubbins came up with a convincing portrayal as a none-too-bright but goodhearted farm hand, and Henry Jones played the FBI man, giving the part just a shade too much intensity. In the smaller roles, Dick Foran, Martin Landau, Norma Crane, Ken Lynch and Robert Gist did well.

Producer John Houseman didn't spare the horses (or the dollars) in fitting the show with sets and personnel. But it was little vignettes that must be credited to Kulik that made the show worthwhile and gave it the dimension of fear which it was seeking to convey.

Just how Robert Kennedy, the former chief counsel of the Senate Select Committee on Improper Activities in Labor and Management, fitted into this show to do prolog and epilog is a puzzler. There appeared to be little direct relationship between the play and what he had to say, and the show simply provided him with a platform to sound off on his own theme. *Hift.*

AFN Moves To Munich

Frankfurt, Oct. 20.

American Forces Network, which is currently headquartered at Heochst, a suburb of Frankfurt, is moving its German headquarters to Munich, according to Major J. Ryan Bierly, who is the new chief of the AFN network in Germany.

Frankfurt will continue to be the headquarters for American Forces Network in Europe, with top control over the AFN stations in Germany and in France. Its commander will continue to be Lt. Col. Samuel S. Kale.

But the AFN stations at Munich, Bremerhaven, Kaiserslautern, Berlin, Stuttgart and Nuernberg will now come under the control of the Munich operation.

New director of programming for AFN Germany will be Robert Harlan of Munich.

Brit. TV Set Production To Hit New Peak in '59

London, Oct. 20.

Dispatches of tv sets from manufacturers hit a new high in August —at 210,000 for retail sale, rental and relay, they were 58% up on August, 1958, and brought dispatches for the first eight months of this year to 1,434,000. This is 76% above the 815,000 sent out in the same period last year.

It's now confidently anticipated here that the tv set production figure for the whole year will be over 2,250,000, setting a new peak output by around 250,000.

West German TV Provokes Scandal In Display Of East German Map

Frankfurt, Oct. 20.

A political scandal involving a map showing East Germany has just broken out on West German television, with the government agitating for stricter censorship as a result.

Hans Joachim Kulenkampff, master of ceremonies for one of the most popular quiz shows on the West German TV net, used a question about Czechoslovakia on his show "Quiz ohne Titel" (Quiz Without Name) on Oct. 10. In connection with it, he displayed a giant map of Europe—with "DDR" (Deutsche Democratic Republik, the Soviet's name for East Germany) conspicuously marked on it.

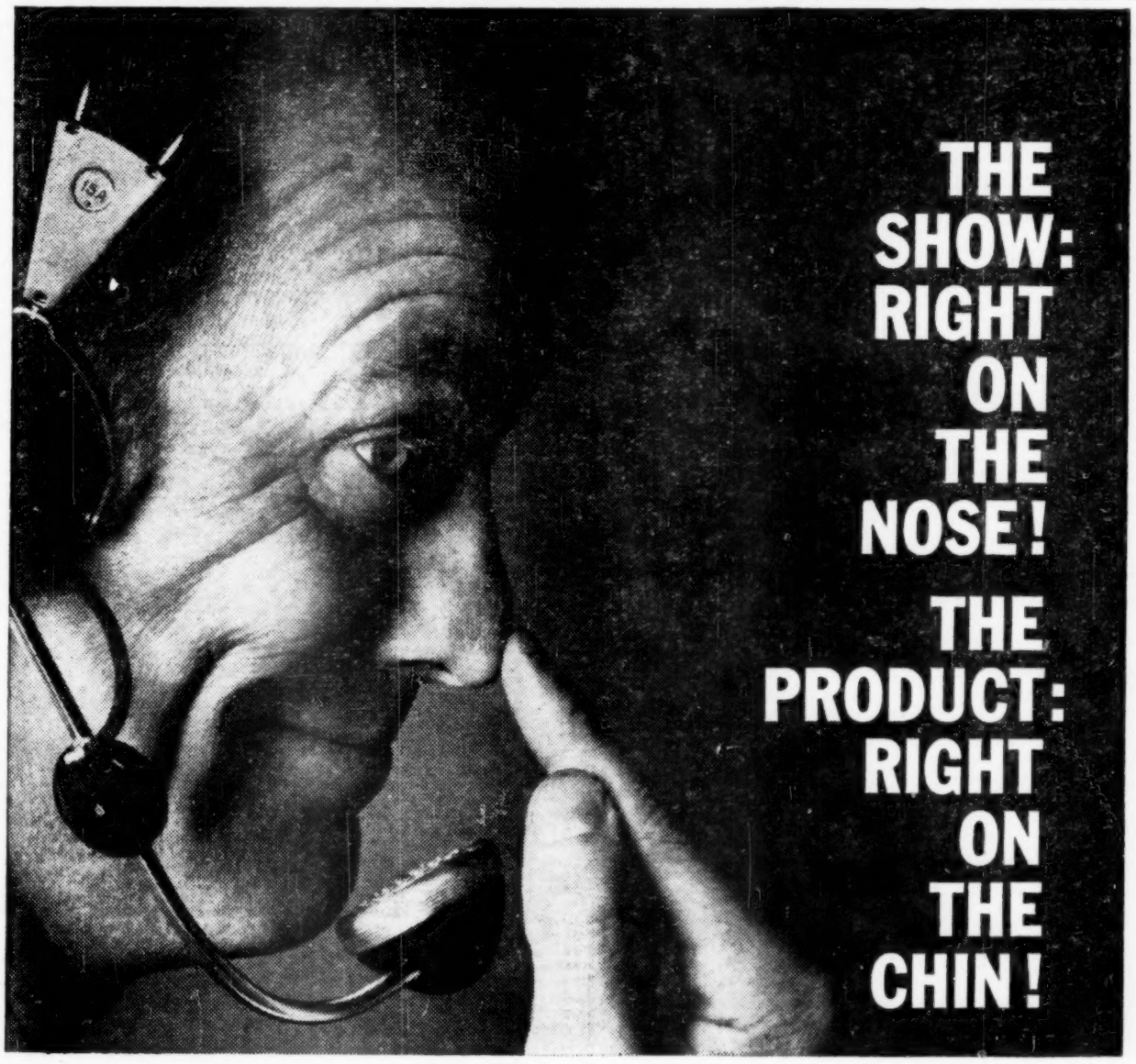
Since West Germany has refused to recognize the existence of the Commie - controlled "Democratic Republik," innumerable listeners called to object. The Christian Democratic Party of West Germany started an investigation as to why this map was displayed. Added complication is that the television stations in West Germany are controlled by the governments of the various "lands," and showing this map across the network seemed to indicate that the West German government was accepting the boundaries that split Germany in two. Another problem is that this show, which has a wide audience, was carried by every German television station and was also shown on Swiss and Austrian stations.

Eberhard Beckmann, director of the Hessischer Rundfunk, local outlet of the German TV net on which the show originated, has apologized for the "oversight" and promised stricter controls over subsequent productions. He commented, "As far as Hessischer Rundfunk is concerned, there is no 'DDR.'"

The show also has many viewers behind the Iron Curtain in East Germany, and the station officials are unhappy as to how they will react about this apparent recognition of their status.

Kulenkampff, questioned in Vienna where he is making a film, jokingly told a Frankfurt newspaper, "Yes, I recognized the DDR —now the third world war is sure to break out. Of course I knew what I was doing—I'm a Soviet agent, I flew to Vienna in order to journey further to Russia. I didn't know that I had such political power. But strictly between us, this is nonsense. When one writes a letter to East Germany it also has to be addressed to the DDR . . ."

He had no idea it'd cause such a fuss, he added. But meantime, representatives of the Hessischer Rundfunk TV are spreading apologies all over the place.



THE TV SHOW: Brilliantly conceived. Superbly staged. Skillfully paced, and timed "right on the nose."

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The commercial is the payoff

Television Reviews

Continued from page 49

for presenting "thought-provoking" subject matter, but, for presenting it in so grand a form as this play about a dissolute Catholic priest in the anti-clerical Mexico of the early 1930s) the local outlet deserves continuing plaudits. Acting in the leads, a restrained James Donald as the priest, Alfred Ryder as the jolly intelligent executioner and by Peter Falk as the superstitious informer, was excellent. Their support was uniformly excellent too. It was a really fine piece of theatre, from Carmen Casalino's incisive direction right down to the camerawork and sets.

The networks have often presented "good theatre" but not often enough combined it with the provocative. Of course, WNTA, untrammelled by national sponsors, by parochial and geographic pressures, could afford to involve itself in a play that is sometimes brutal about things as already touchy as religion. Greene was not anti-church nor were his adaptors, by any means, but they were nonetheless harsh in their manner of handling the subject and the harshness only served to enhance the drama and the intellectual exposition. It was dissonant but it was honest—and a sample of life the way it actually exists for some people.

Art.

CHAMPIONSHIP BRIDGE
With Charles Goren, Alex Dreier, Helen Sobel, Lee Hazen, Sidney Lazar, Paul Hidge
Exec Producer: Walter Schwimmer
Associate Producer: Art Pickens
Director: Reinald Werrenrath Jr.
30 Mins.; Sun., 3:30 p.m.
NORTH AMERICAN VAN LINES
ABC-TV, from Chicago
(Biddle Co.)

Parlor-style contract bridge for Sunday afternoon viewing may prove to be a television brainstorm. It's maybe the newest idea in programs to be introduced this season, and while the series would surely draw a complete blank from those who don't know no-trump from three hearts, producer Walt Schwimmer avers there are some 25,000,000 people who do. If so, that's a darned good potential audience for a show that costs little to produce by ordinary network standards. If "Bridge" goes over, it should have a long parallel career in syndication.

The question mark is whether or not the buffs will be interested in taking a kibitzer's-eye-view of the game's top guns in action. Considering that bridge columns in the press have a wide following, it's supposable the shows would too. The preemer (18) was surprisingly exciting and even suspenseful, partly because to lay players the seeming unorthodox bids and plays of the champs appear to be nervy. And it's satisfying to the viewer that their strategy is usually fulfilled.

Fashioned in the click formula of such sports entries as "All Star Golf" and "Championship Bowling," both of which Schwimmer has been associated with from their inception, "Championship Bridge" pits pairs of top pros of the pasteboards against each other in a 30-minute round of rubber bridge for a purse of $1,000, with bonuses for slam contracts and a chance to play in the next episode. Losers get $500.

In the opener, Helen Sobel and Lee Hazen beat the team of Sidney Lazar and Paul Hodge in a well-matched and sometimes witty rubber. Unlike tournament bridge, which would have been too esoteric for the air, the luck of the way the cards are dealt plays a part in rubber bridge. Mrs. Sobel and Hazen drew the better hands. Reinald Werrenrath's camera took a declarer's vantage point and caught the play splendidly.

As commentator, renowned bridge expert Charles Goren handles himself like a video veteran, giving lucid explanation of the happenings and heightening interest by anticipating what the bids will be. Alex Dreiser serves admirably as the layman's chorus and commercial announcer.

Series marks North American Van Lines' debut as a network sponsor. Looks like the agency, Biddle Co., put 'em onto an interesting dark horse.

Les.

JOHN HOPKINS FILE 7
(Hot Stuff Man)
Producer: Lynn Poole
Director: Ed Fryers
Writer: David L. Bell
30 Mins., Sun., 12 p.m.
ABC-TV, from Baltimore

This public service entry from ABC-TV and John Hopkins U. going into its fourth season gets a lot of impetus from the scope of its subject matter. Called "graphic documentaries of research in the arts, sciences and industry," the shows' subject can range from feudalism to 18th century American art to industrial robots, which is just what the first three of the season do.

There is a definite and sometimes strained effort to frame the subjects in interesting and popular terms. For example, last Sunday's (18) "Hot Stuff Man," a two and a half ton robot was described by host-producer Lynn Poole of John Hopkins as "an iron-clawed mechanical man a la Buck Rogers . . . a monster who performs with the grace of a ballet dancer." Mobot, as the mechanical man was called by his creator, Dr. John W. Clark of Hughes Aircraft, was no graceful terper, but he did perform in a highly entertaining way.

The mechanical man, who is operated from a remote control console, does have a claw, a television eye and short-turn wheels that make him dextrous and mobile. Mobot actually tests electronic components for radiation breakdown in high radiation areas that men can't enter. On the show he searched for and found a set of dumbells that Poole had hidden under a desk. In doing so, he opened cabinet doors, probed corners and picked items out of a box.

Besides Poole and creator Clark, the show featured Mobot's builder Vaughn Thompson and master operator John Colp. Poole climaxed the show with a rundown on the future of mechanical men which stimulated the viewer's imagination. They are being built now for possible fire-fighting chores, under-water investigation and moon-surface exploration.

Production credits are standard on "File." But subject matter and handling make it an interesting half hour for thoughtful viewers of all ages.

Bill.

CAUCUS
With Douglas Cater
Director: Merrill Brockway
30 Mins.; Sun. (noon)
WCAU-TV, Philadelphia

A political program deserving patronage, "Caucus," kicked off on WCAU-TV with Donglas Cater, Washington editor of the Reporter, acting as moderator. New series dissects politics and politicians and bring viewers the informative results.

Session opened with film shots of the man-in-the-street giving his opinions on politicians and democracy. He distrusted the former, was all for the latter. Then the panel took over. They were less suspicious.

Round table included political analyst Gerald White Johnson; Herman Somers, chairman of the political science department of Haverford College, and Wilbur Hamilton, head of the Republican City Committee, subbing for Republican mayoralty candidate Harold E. Stassen.

Professor Somers felt we had a false impression of our policy makers, garnered from radio and television. He cited an "absurd" movie he had seen the previous night, "State of the Union," as an example. He also thought politics was borrowing too much from the advertising business with its jingles, etc.

Hamilton, referred to by Cater as "Mr. Politician," proved to be as politic as the moderator had sugested. He answered questions with true political candor. He declared there was no more dirt in politics than in finance or any other business. He stated his confreres served the community as much as the clergy. He, for example was on call 24 hours a day. Johnson spoke on a less practical plane than his associates.

Stanza closed with repeat of effective pix used for intro. Although the listening was interesting, lively, topical and informative, the tv values were nil except for film clips. It was a stiff and unbalanced set up with panel on one side and studio audience packed like sardines and stacked on tiers of benches on the opposite side.

Gagh.

RCMP
(Crash on 21)
With Gilles Pelletier, John Perkins, Don Francks, George Bloomfield, Ed Simay, Tony Dramreider, Hugh Webster, Arnold Hall, Jane Mallett, Aileen Seaton, Arch McDonell, Ed McNamara, Larry Aubrey, Murray Westgate, Joe Austin, Henry Ferland, Ray Johnson, Vic Beaucaire, Howard Milson
Producer: Harry Horner
Writer: George Salverson
Music: William McCauley
20 Mins.; 8 p.m. Wed.
WARNER-LAMBERT CAN. LTD.
CBC-TV (film)
(F. H. Hayhurst Ltd.)

If there is anything new under the television lights, the new Royal Canadian Mounted Police skein on the Canadian Broadcasting Corp.'s video web is it. The freshness lies in various places. For one, the policeman isn't always the miracleman who does no wrong. Initial stanza, "Crash on 21," brings the Mountie on the run when a gasoline tanker overturns in a ditch, cuts off a high-voltage power line, floods the driver (pinned in the upside-down cab), the road and the ditches with high-octane gas, then surrounds the scene with a conglomeration of humanity, some hostile, some useless, others gruff but willing a few remorseful. They leave it up to RCMP Corporal Jacques Gagnier to decide how to get the smashed-up, gas-soaked driver out without creating sparks and blowing the area into orbit. This cop has no easy time of it. And the entire RCMP series, scheduled for an initial 39 weeks, seldom makes the uniformed man the big know-it-all hero, although he usually comes out right end up.

Another freshness is that every character, minor and major, is believeable. Top thesping and solid casting get the credit here, plus some of the nicest lensing ever shown in Canadian tv. Principal players are maintained throughout the 39 shows. Pelletier, w.k. on French video and stage but relatively new in English media, and John Perkins, playing a detachment constable, are in every episode. Don Francks, as another constable, is in most. More than 100 Canadian performers were used in the series including an Algonquin Indian, Angus Baptiste, from the Maniwaki reservation, 100 miles north of Ottawa.

Series was shot at the studios, near Ottawa, of Crawley Films, Ltd. While Harry Horner was producer for most of the series, Bernard Gerard produced a few. Director was George Gorman, with camera supervision by Frank Stokes. Original music was cleffed and batoned by Crawley's music man, William McCauley. Various writers were used; "Crash on 21" penned by George Salverson, w.k. Canadian writer for radio, tv and pictures.

There is every indication that this string will reach top acceptance wherever it goes. The RCMP itself is happy with it, and while the emphasis is not on murder and the cops-and-robbers chase, attention has been paid to high drama and suspense in every show.

Warner-Lambert shares the bankroll on the CBC airings to promote Bromo Seltzer and Listerine, CBC carrying the rest until additional sponsorship can be found.

In Canada, CBC is handling the RCMP series. In the United Kingdom it's BBC, with ABC in Australia. Fremantle has it for the rest of the world market.

Gorm.

CONTACT
With Mac Atkinson, Emmett O'Grady, Les Lye, Margaret Morris; guests
Producer: Rod Holmes
30 Mins., 7:30 p.m., Tues.
CBOT, Ottawa

If the show caught (13) is an indication, "Contact," a local magazine stint, needs an arm shot. It was evident throughout, that the producer was working on a low budget and neither production nor performers seemed able to overcome the lack of glitter proper funds might provide.

Les Lye, local AM deejay whose style of wit has garnered him an okay radio following, doesn't transfer it to television and his slow gabbing only adds to the stanza's drag. Margaret Morris, a bright interviewer, had three physicians on a panel session about medical examinations of school children. Soprano Joan Patenaude chirped a trio of items but suffered from inadequate camera and sound. Mac Atkinson announced.

Absent this show but on the series otherwise, Emmett O'Grady handles interviews and a word game that backgrounds w.k. words and expressions as viewers submit them.

Gorm.

GALAXY OF STARS
With Ben Alexander, Charles K. L. Davis, the Dixiecats, Lei Becker,
30 Mins., Thurs. (8), p.m.
HONOLULU FORD
KGMB-TV, Honolulu

This local-level "spectacular," designed to introduce the new Fords, rates cheers essentially for its craftsmanship. Aside from a few nervous moments, it was virtually flawless. Hawaii's home town technicians are a mightly competent group.

Scriptwise, it was n.s.g. Entirely too much "let's get acquainted" wordage from Ben Alexander, the erstwhile "Sgt. Smith" of the equally erstwhile "Dragnet" shows. About a third of the program found cameras concentrated on Alexander, who is a major Ford dealer in California. He's personable—but he's no Godfrey.

Too little time went toward the actual showcasing of some really interesting talent, consisting of the brilliant voice of Charles K. L. Davis, the singing of popular Lei Becker, and the rhythm antics of the Dixiecats, Hawaii's top jazz combo.

Ed Sheehan voiced the commercials in his usual competent style and the Fords never looked better.

Whit.

France Shakes Up Top TV Command

Paris, Oct. 20.

A recent government ministerial meeting resulted in the shaking up and confirming of directorial changes in the state subsidized television setup. Two top posts were completely changed as far as heads go, three were stay-ons and one new post was created. These still look like mainly personnel shifts and will probably not effect the tenure of tv growth here nor its policies.

The director general of tv, under the Radio - diffusion - Televisio Francaise, is still Christian Chavanon. Jean D'Arcy is shifted from director of programs to the new field of director of international relations. He is replaced by Albert Ollivier who headed info and news programs. The latter is now helmed by Rene Thibault.

So far no important tv changes seem imminent. The second channel now seems unlikely to bow in Jan. '60 as stated. Funds and cadre, under Pierre Sabbagh, just do not seem up to it yet and there are still pressures to get the RTF to relent a little and leave an opening for eventual commercial participation in the second web. This is still unlikely but it is pointed out that growing periphery station importance may finally lead to a commercial incursion for forging programs with mass appeal.

This is yet to be seen when the new directors give out viewpoints and start acting. D'Arcy, the creator of Eurovision, may bring more foreign tv fodder to the setup here and this is being eagerly watched by Yank vidfilm and kine and program packagers.

Telefilm on Realty Tips

Washington, Oct. 20.

National Assn. of Real Estate Boards will release next month "The House Hunters," a 13½-minute television film giving tips about buying or selling a home. NAREB said 300 tv stations will air the film.

It was produced by Roland Reed Productions of Hollywood in association with Film Counselors. Edward Everett Horton is its narrator.

Whitney

Continued from page 47

will be the successor to Plymouth Rock Publications. Besides acting as umbrella for Corinthian's Tulsa, Houston, Indianapolis, Fort Wayne and Sacramento radio-tv interests, WCC will embrace the N. Y. Herald Tribune, Parade Magazine, Interior Design and four surburban radio stations in the New York area.

Original J. H. Whitney & Co. will "continue to provide capital for development of industries with unusual growth possibilities, but outside the broadcasting and publishing fields."

Four Whitney & Co. partners are moving over to WCC. They are managing partner Walter Thayer, who will be WCC prexy; Samuel Park, to be named head of the finance committee; Robert F. Bryan, Corinthian secretary-treasurer and new financial veepee and G. Wrede Petersmeyer, who will continue as president of Corinthian.

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Sweden's Top Film Directors In Shift to TV

By HANS HOEHN

Stockholm, Oct. 20.

With about 500,000 tv set owners, little Sweden (7,500,000 inhabitants) may easily be acclaimed as Europe's most video-conscious country of the hour. This still rapidly increasing number is the more remarkable as still not all of Sweden (only 65% so far) can be reached by tv.

The domestic film industry has felt the sensationally fast upward trend of the new medium. As to Gunnar Oldin, leading film critic here, towns like Stockholm and Gothenburg had to register a cinema audience loss of about 25% within the past two years. Several cinemas shuttered. Other consequences: A considerable production decline (current output about 15 as against more than 30 pix per annum two years ago). Quite a number of film directors have moved over to television. Lars-Eric Kjellgren has become fully associated (as producer and executive) with the local video. Alf Sjoeberg, another prominent name, who hasn't been given any film directorial jobs these past years (his pix are too expensive, they say), is now dedicating himself to tv. Also Ingmar Bergman, Sweden's if not Europe's most interesting pic creator at present, is dedicating a considerable part of his time to tv. He even said that he's more keen on making tv than theatrical films. Video just fascinates him. ("Above all, of course, I like the theatre," he said. "I could live without films but not without the theatre.")

The Swedish populace's predilection for tv is mainly explained by the fact that the people here are unusually receptive when it comes to novelties.

Quiz Show Technique Used by Communists On Radio Propaganda

Washington, Oct. 20.

What's my (propaganda) line?

They don't claim to have invented them, but the Communists are making a big thing of quiz shows and forums in their international propaganda broadcasts.

U.S. Information Agency reports the quiz program showed up in increasing numbers in Red broadcast fare during the first six months of 1959, reflecting its acceptance by the Kremlin as an effective tool to enlarge audiences.

One of the bigger giveaways was staged recently by Radio Moscow in a program for British listeners. Winner got a holiday in Russia via a TU-104 jet. Three second prizes consisted of silver tea sets and albums of reproductions. Third prizes were Russian records and souvenirs.

The Reds apparently don't go in for gimmicky titles. One beamed by Radio Moscow for Africa, Bengali and Urdu is called "What do you know about the Soviet Union?"

But they have made an intriguing addition to the art with special programs designed to bone up listeners desiring to compete in the quiz contests.

The Reds often time their quizzes with trade fairs or other hoopla. Radio Prague put on a program for Syria in connection with the Damascus International Fair. Six prizes were offered for naming Czechoslovak products and exports to the United Arab Republic.

Another competition by Radio Prague for Arab listeners was broadcast during the recent World Youth Festival in Vienna. Questions were: (1) Should you have the opportunity to take part in this Festival, what would you talk about with your friends, the youths from various other countries, who will be present at the Vienna Festival? and (2) What would you like to know about the life of the youth in Czechoslovakia?

Underwater TV

Washington, Oct. 20.

Is Uncle Sam the man who has everything?

His latest acquisition, his Navy reports, is a television system which successfully operates on ocean bottom at depths of more than 600 feet. It's the first time a continuous, remotely controlled visual survey has worked so deep.

Primarily designed for salvage and search operations (although the Navy thinks it may ultimately have other commercial uses), it's equipped with a closed circuit tv system, an underwater lighting system and a movable camera-housing capable of training 70 degrees in any direction. A multicolor cable from the ship above makes it possible to control remotely the camera and self-propelled unit. Propulsion system enables it to hover at any desired depth in currents and tides of several knots.

Vare Industries of Roselle, N. J., produced it.

Anyone interested in the gimmick's name? It's the AN/SXQ(XN-2).

Rank Org's Bigger Stake In British Wired TV

London, Oct. 20.

The Rank Organization has extended its interests in relay tv by signing a longterm agreement to use the Rediffusion system. Rediffusion Ltd., associated company of the commercial television web Associated-Rediffusion Ltd., claims to be the world's largest operator of wired tv, with over 175,000 subscribers in addition to 800,000 wired sound subscribers.

The Rank group already has relay interests in 29 towns in the U. K., being a participator in the Viewline system which operates in the Oxford area and in the south west of England, and an operator in Sussex via Regency Holdings Ltd.

British Labor Party in Attack On 'Ruling Class Control of TV'

London, Oct. 20.

Half-veiled attack on the operation of British commercial television is contained in a pamphlet being circulated here by the Labor Research Department titled "Men and Money Behind TV." Publication purports to give a breakdown of the controlling interests behind commercial tv, and its trend can be gathered from the incidental question: "Is it right that such extensive control over the means of influencing public opinion should be gathered into the hands of these men who, taken as a whole, are inextricably tied up with the whole system of private enterprise and the relentless pursuit of profit?"

The pamphlet points out, among other things, that out of a total of 89 directors sitting on the boards of nine commercial tv outfits, 19 are from newspaper companies, 18 from film companies and nine from theatrical concerns, while those who are directors of electrical engineering and other industries total 19. Amongst those it singles out for attention are High Cudlipp and Prince Littler (Associated TeleVision), John Spencer Wills and Harold Drayton (Associated-Rediffusion), Sidney Bernstein (Granada TV Network) and Roy Thomas (Scottish Television).

The BBC doesn't dodge fire from the authors of the pamphlet. "It could well lay claim to being the most orthodox part of the entire Government apparatus and the most remote from democratic influences of any kind," say they. Alongside the Independent Television Authority, which exercises supervision of commercial tv, the BBC comes in for considerable criticism overall, the general summary being that the two bodies may compete fiercely in public "but they have more in common than is generally supposed. They are both run by people who, in their overwhelming majority, belong to the ruling class."

Buttons

Continued from page 28

okay over the air, it's grief during the rehearsals."

Buttons' only tv stint thus far this year, either completed or committed, is his starring role in "The Tallest Marine" on this Sunday night's "General Electric Theatre." Last season, he did only three tv shots, one of them his "Three Empty Rooms" role on "Playhouse 90." Earlier this year, there was talk of a couple of tv specials, but they never materialized, and Buttons has been offered a couple of dramatic roles which he's turned down because he didn't feel they were right. "But the season's still young," he adds.

Big turning point for Buttons, and the reason he can now pick and choose, was of course his Academy Award winning "Sayonara" stint, which to him was more than a case of delivering a good performance. In Buttons' view, his was a pivotal role, with a $3,000,000 production and the careers of several people riding on his efforts. And with a sort of stigma that had followed him from his tv series still hanging on, it was a great source of satisfaction and vindication to him that he did come through.

That stigma, which Buttons freely admits did exist, stemmed from reports during the course of his CBS comedy series that he was temperamental, hard to get along with, fired writers at will, etc. Buttons feels it didn't rub off until "Sayonara," and has an idea that it still persists in some tv quarters. But he's now in a position to shrug it off, if such is the case.

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Par TV's Taped-for-Syndication Sets Itself Some Lofty Sights

Hollywood, Oct. 20.

Paramount Television Productions is planning to release a minimum of three taped-for-syndication series a year, starting at the end of next January, when its sales force under Al Goustin becomes operative.

First-year's "major" product—aimed at local and regional advertiser sales, rather than stations—will consist of tv's first all-taped western, "The Wrangler," new half-hour "Emergency Ward" series, and a half-hour "Secret Jury" stanza. All will range in the $8-10,000 budget class and will be the equivalent of $17-20,000 syndicated film shows in quality, according to PTP v.p. Jim Schulke.

The PTP tape-syndication operation, according to Schulke, will function on the philosophy that it will supply programs to the syndication field more akin to the type of film product that has been available than to the off-station panel, interview or cour room shows that have predominated in the tape field until now.

Concurrently, the operation will involve production directly for syndication, rather than production for local station use with a sell-off in syndication. Schulke points out that thus far, every taped show in syndication has come off a local station, with the consequence that it's extremely limited in format, scope and budget. It's PTP's intention to reverse the process, he said.

Meanwhile, PTP will also handle "minor" product in terms of sale directly to stations, rather than a stress on advertiser sale. First group of shows will comprise "Youth Court," wrestling and "Polka Party." Latter is already sold regionally to Tiny House Foods in 44 markets, and while Schulke figures there will be some additional advertiser sales, selloff in remaining markets will be predominately to stations. PTP wrestling package is already sold to two stations, WPIX, N.Y. and KTVU, San Francisco.

Still another package, "Municipal Court," has been turned over for syndication to Bernard Schubert on a distribution fee against guarantee basis. Schubert will start peddling 39 half-hours in January.

Entire syndication sales organization, according to Schulke, will be run autonomously by Goustin, who for five years was Ziv's eastern sales manager, out of New York. Goustin has been exploring the tape field for PTP for the past year. He'll hire a nine-man staff by January, with further expansion slated as required. Eventually, he hopes to have two sales forces; one for station sales and one for advertiser sales, patterned after the Ziv operation.

KTLA, the Par station here, will continue to be used as an important facet of the operation. It will supply a large part of the "minor" shows, though Schulke has worked out a system whereby such shows as "Youth Court" will air one-hour locally but produced so that the half-hour to be syndicated has stronger values.

Also, KTLA will be used to "shake down" new shows in terms of format, casting, scripts, etc. "Secret Jury" is already on the air locally as an hourlong stanza preliminary to taping for syndication in December, purpose being to shake it down in advance. "Emergency Ward" will get the same treatment in a couple of weeks. Entire production end is being run by Charles Irving.

With the syndication business currently tough because of the network encroachment into station time, Schulke nevertheless believes the January bow of PTP syndication is propitious. From the looks of the current season, he anticipates lots of cancellations in mid-year and March, and he figures stations will be recapturing their station-option periods they've surrendered to the networks. He anticipates plenty of good time opening up for strong syndicated shows.

Ad Agency List On Media Buys Key to Sell-Off

Of growing importance to syndicators is the practice of the top ad agencies to keep a current list of vidfilm series recommended as media buys for clients. To get on the list and to maintain a top position, in many cases can spell the difference between profit and loss on a series.

Practice, while not new, has been adopted by more and more major ad agencies. Roster of agencies, each having a separate recommended series list for different clients, includes William Esty, N. W. Ayer, J. Walter Thompson, Young & Rubicam, Ted Bates and Needham Louis & Brorby.

The recommended list can carry from four to six series at a time, sometimes more. Also the agency frequently has separate lists for a particular category of clients. For example, one series might be given the top position for food clients and another entry top priority for cigs and beers.

These lists are for media buys—national sponsors or large regionals wanting a participation spread in particular markets. The program buys are handled differently, with the sponsor and agency making the commitment for an individual show.

Where the media list comes into big play is in market-by-market syndication on the station level. If a vidfilm series is in top position, let's say in Cleveland, the syndicator can go to the station and tell him if the station buys the series, its virtually assured participation buys will follow the show. That trump card can bind the station to a deal. Without that card, the series can remain unsold in the market or have its price beaten down.

Coming into play importantly in this situation is the station rep. He's apprised by the syndicator or ad agency of the relative strength of particular series on agency lists. The station rep acts as liaison in the deal in many cases.

Reason that this media buying technique plays an important role in the biz is this: Many shows get off to a fairly good start only to bog down on the station buying level—and it's this level which can spell the difference between profit and loss on a property.

Buffalo—Charles Hutaff becomes promotion manager of WGR-TV-AM here. He moves from Cleveland, where he had his own public relations outfit.

Syndication Review

MAJOR LEAGUE BASEBALL
With Jack Brickhouse
Exec Producer: Peter De Met
Director: Sidney C. Goltz
Coordinator: Jack Rosenberg
60 Mins., Sat., 11 p.m.
PARTICIPATING
WGN-TV, Chicago (tape)

Score the preem of this new video tape syndicationer as one of the great anticlimaxes in the history of television. Perhaps by December or January the baseball aficionados who might hanker for the sport in the off-season will warm up to this brainchild of Pete De Met, but it's hard to imagine anyone getting very excited about a playback of a mid-season game between the Yankees and Cleveland only two days after the World Series finale.

You have to be really nuts about the game to care anything about the outcome or feel the suspense, even though the game was a tight one, tied up in the ninth inning and finished off in the tenth, 7-5, by a tremendous Mickey Mantle homer.

The series undoubtedly will have a slow start, but it could conceivably get hot after the first of the year. From a production standpoint, it is big league. Innings reprised are only those which have action and further the suspense. All the rest that slows down the tempo of a ball game is edited out, with commentator Jack Brickhouse, on camera, filling the blanks. Some of the ball park atmosphere is lost in the scissors work but enough of it remains to legitimize the game.

Although Brickhouse's play-by-play is dubbed after the editing, the crowd noises are retained to enhance the telecast. Brickhouse's play-by-play is firstrate, so lively in fact it's hard to believe he wasn't a first-hand viewer of the game. Sid Goltz's cameras stayed right on the beam for every play.

Running until next baseball season begins, this series will present some of the top contests of the semester just ended. But somehow base hits, homers and stolen bases seem to lose their meaning after the first week in October when all the statistics are toted up and the final standings pass into musty record-book history. *Les.*

New Ziv Sales

Ziv International has chalked up some hefty sales in September, making deals in 16 countries. Involved were 16 properties, including "Bat Masterson," "This Man Dawson," "Lockup," "Target," "Sea Hunt," "Tombstone Territory" and "Highway Patrol."

Continuing the foreign sales drive, Ziv foreign execs currently are in Latin America. Execs on the sales swing include Millard Segal, v.p. and international sales manager, Ralph Franklin, Latin American sales manager, and Bud Chase.

Telepix Chatter

Abe Mandell, Independent Television Corp.'s foreign topper, off to South America for a five-week tour . . . **Elliot Millner** named research director of ITC. He had been consumer research project director at Doyle Dane Bernbach . . . California Studios prexy **Philip N. Krasne** to Tokyo . . . **Zel deCyr** did the voice of a young suburban housewife for a new Ford car commercial . . . **Bob Fuller**, CBS Films publicity director, on leave for jury duty . . . **Joseph F. Kolmartin** joins Transfilm-Caravel as veepee in charge of business program services. He was a partner and veepee at Depictorama, also a commercial film house

Siodmak's Herts-Lion Deal

Hollywood, Oct. 20.

Writer-director Curt Siodmak is joining Herts-Lion International under a deal in which he'll serve the company in various capacities and receive a continuing interest in their series. He'll also undertake to produce his own properties through the company, first of which is expected to be a series based on his new book, "Skyport."

Siodmak is now in Sweden where he'll alternate as director on "13 Demon Street" for Herts-Lion. Series of half-hour horror yarns stars Lon Chaney.

BBC-TV's Bundle Of NTA Features

London, Oct. 20.

BBC-TV has made another major deal for a batch of feature films. Contracts have already been signed and screenings are due to start before the end of the year.

The deal, negotiated by Vernon Burns of National Telefilm Associates, involves a package of 24 pictures and, it is understood, the price paid was in the region of $7,000 per. Among the parcel are "High Noon," "Cyrano" and "The Men," all of which were recently acquired by NTA from Stanley Kramer.

Other pix in the package include "The Well"; the Ray Milland starrer, "The Thief"; "The Senator Was Indiscreet"; Orson Welles in "Macbeth"; Kirk Douglas in "My Dear Secretary," and Gary Cooper in "Good Sam."

This is the BBC's second major product deal within a few weeks. Last month it was announced that it had acquired some 20 personally owned David O. Selznick films, though it is understood that contracts have so far not been inked for these.

Rank Has His Problems With 'Interpol Calling'; Perry Quits as Producer

London, Oct. 20.

Discussions were still under way at the weekend on the production of the Rank Organization's first vidpic skein, "Interpol Calling." Personnel were being reshuffled following the decision to quit by Anthony Perry, who's been producing the series so far.

Jack Wrather, who's in 50-50 partnership with Rank on the venture, was involved in huddles last week together with Connery Chappell, assistant head of production at Pinewood studios. The "Interpol Calling" half-hour yarns, with Charles Korvin in the leading role, are currently being aired on Sunday evenings by Associated Tele-Vision, but shooting on the proposed first 39 still has a fair way to go.

Tannenbaum, Gerber Head Famous Artists TV

Hollywood, Oct. 20.

Famous Artists revealed it has launched full operation of its new television packaging department with the appointment of representatives on both coasts. Thomas D. Tannenbaum will head up FA's West Coast operations in tv packaging, with David Gerber to top the New York department.

Thus, Tannenbaum, with the agency's literary department for the past two years, will be studio contact, and Gerber, a tv production supervisor with BBD&O for five years prior to joining FA two years ago, will fill post as Madison Ave. contact. Pair skied to New York Saturday (17) for meetings with network execs and sponsors to discuss the 1960-61 season. Tannenbaum returns here the end of the week, with Gerber remaining in New York.

Famous Artists' tv packaging department thus far has developed four teleseries—"Rogue for Hire," to be done by Gross-Krasne; Green-Rouse's "Tightrope"; ABC Films' "The Racer" and "Lifeguard."

Radio Reviews

EBAN FROM ISRAEL
With Abba Eban
Writer: Eban
25 Mins., Thurs.; 10:35 p.m.
WMCA, N.Y.

A welcome relief to the seemingly endless rock 'n' roll tunes aired on WMCA, N.Y., are the station's frequent public service shows. Such a program is "Eban from Israel," a series of talks by Abba Eban, Israel's former Ambassador to the U.S. and permanent Israeli rep to the United Nations.

Taped in Israel a few days prior to each broadcast, the series kicked off Thurs. (15) with the eloquent Eban touching on current problems facing the new state. Noting that Israel has advanced industrially as well as agriculturally, he said that the country's improvement is a tale of exuberant growth.

Arab hostility has not been overcome, Eban asserted, but it is becoming "internationally isolated." He added that "Arab nationalism has no choice but to reconcile itself to our existence." He also pointed out that Israel, whose supporters in the past primarily had been western Europe and the U.S., now has a network of friendship extending to all five continents.

As for Communist Russia Eban opined that Israel views the Soviet with trepidation. While Soviet science has been exploring space, he emphasized, at the same time it has been ignoring its responsibilities on its own Earth. In a reference to Premier Nikita Khrushchev, Eban charged that "short tempers and hydrogen bombs do not go well together."

With a hint of a British accent, Eban has a clear and lucid delivery that encourages listening. In addition his enunciation has a ring of authority that stems from his sound political reasoning. Next week he'll discuss the Israel elections. "Eban from Israel" is worthy of a wide audience. *Gilb.*

JIMMY TAPP SHOW
Producer-Director: Ken Withers
60 Mins., Fri. 11 p.m.
CBM, Montreal

Jimmy Tapp, who for several years hosted a sustaining interview platter spinning televison show "The Tapp Room," returns this season to radio with a similar type of offering but this time with a sponsor, the Sheraton Mount-Royal Hotel. Although the idea is far from original (two other Montreal stations, CJAD and CFCF, are doing more or less the same thing) the Tapp sequence is perhaps the most thorough in conception and execution. Despite casual nature of this 60-minuter, all personalities are set before airing, thus eliminating the risk taken by other interviewers who rely, for the most part, on people in the room who may be interesting to their own kin but dead air to the majority.

Interviews originates live from the lavish Polynesian eatery, the Kon-Tiki, in the Sheraton and the recordings and tape cutins from the CBM studios. Because program is only a once-a-week affair rather than every night or even three times a week, Tapp is able to get more diversified guests. With Tapp's knowledge of show biz, such personalities as Sammy Davis Jr. and contralto Maureen Forrester make for interesting listening and show is building a solid following since recent inception.

Between interviews, Tapp does the commercial stints which are somewhat heavy-handed and could be worked more into the general conversation without upsetting overall pacing. *Newt.*

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Inside Stuff—Radio-TV

Joe Stamler, WABC-TV, N.Y., station topper had a number of things to say about critics. Station's major "live" entry, "Everything Goes," had been sorely roasted by the critics at its preem. ABC flagship took ads in all the newspapers reprinting the adverse criticism, but asking viewers to look in for a reappraisal of the "doctored" show. Now Stamler feels that the stripped hour comedy-variety has been revamped sufficiently to command respect. He told a press confab that while he accepts "constructive criticism," the fate of the show is with the public. Station plans to keep the 11:15 Monday-through-Friday starter now, no matter what the critics say at this point. He said the show is 40% sold out. Participating sponsors include Coca-Cola, Prestone, Gallo Wine and International Latex.

An injunction to restrain NBC-TV from using the title "The Plainsman" or "Tales of the Plainsman" has been filed in New York Federal Court by producer Warren H. Anderson. "Plainsman" is slotted Thursdays at 7:30 to 8 p.m. on the network.

Anderson's suit claims that use of the title will destroy his identity and interfere with his efforts to obtain new sponsorship for a series of western adventures he produced in 1954 called "The Plainsman." The films, he says, were seen on tv in the southwest from 1954 to 1958. Show was discontinued late in '58, the suit claims, due to "consolidation of sponsors." Anderson says he has been trying to line up new sponsors.

Suit asks for an accounting plus treble damages.

Publicity veterans Bill Doll, Win Nathanson, Jonas Rosenfield Jr., and Sid Garfield will discuss method and madness in the practice of their profession on CBS Radio's "Mitch Miller Show," Sunday (25) at 7:10-7:55 p.m.

Doll is v.p. in charge of advertising, publicity and promotion for Embassy Pictures. Nathanson has headed Win Associates since 1932. Rosenfield heads advertising, publicity and exploitation for Columbia Pictures. Garfield is Director of Press Information for the CBS Radio Network.

American Education Week, Nov. 8-14, is getting wide support from the broadcasting industry. Cooperating with plugs are Independent Television Corp.'s "Fury," on NBC-TV, "Donna Reed Show," ABC-TV, and a host of tv and radio celebs, including Ronald Reagan, Garry Moore, Dave Garroway, Ed Sullivan, Sam Levenson and Andy Griffith. In another development National Educational Assn. has offered to cooperate with the newly-formed Television Information Office. Objective is a project designed to alert classroom teachers to upcoming network programs which could be used as classroom material. NEA's N.Y. Information Center is headed by Fritz Jacobi, former pub director for California National Productions.

Richard M. Nixon, U.S. veep, teed off WGN-TV's new live-and-color "Great Music From Chicago" with a soundfilm intro praising both the Chicago station and the type of program presented last Sunday (18). "Music" is a 26-week series on the Trib-owned station, using the Chi Symphony Orch, with Fritz Reiner conducting and Deems Taylor narrating. It's telecast from the Grand Ballroom of the Sheraton-Towers Hotel, Chi.

Nixon and WGN g.m. Ward Quaal are longtime friends.

WNEW-TV, N.Y., version of the Hy Gardner stanza moves to a new time slot Sunday (25) at 10 p.m., when the first topic for discussion will be "Has Television Become America's Favorite Whipping Boy?" Panelists with columnist Gardner will be Trib tv scribe Marie Torre, "Big Payoff" producer Walt Framer, whose show got axed, and McCann-Erickson's C. Terence Clyne.

Another Salute On WBZ's Pornography

Boston, Oct. 20.

WBZ-WBZA nabbed a salute citation from the Boston City Federation of Organizations Thursday (15) for its hour long documentary, "Pornography: The Business of Evil," broadcast last month in a first.

Paul G. O'Friel, station manager, received the award at the Federation's regular monthly meeting, at which public officials and civic leaders who were heard in the documentary on smut in proper Boston, were present.

Marion M. Wilkins, president of the Federation, made the presentation in behalf of its 52 women's clubs.

French Pix Prods. Worried By TV

Paris, Oct. 20.

Besides the coming second video channel and burgeoning of set sales, filmmakers are also finding that tv is a fiscal menace to the usual film setup here, with falling off in cinema attendance and rising production costs. The average thrifty Frenchman will probably deduct all the monies being spent on video from his film budget.

Television costs a consumer about 20c a day without counting electricity, buying tv mags, papers, etc. It is figured that this comes to about $80 a year per person for running a tv set without counting initial outlay for the set and the yearly $12 license fee.

It is estimated that $140,000,000 is spent annually on films and $100,000,000 on tv. But growing tele sales could soon make the amount similar since about 30,000 new sets are going to the public each month. Hence, film people here have a new headache and feel that a cut in taxation is a must for films.

U.S. Info Agency Reports 815 TV Stations In Free-World Countries

Washington, Oct. 20.

U.S. Information Agency reports a 50% increase in the number of television stations abroad during the past 12 months. As of Sept. 30, 985 tv stations (including relay and experimental transmitters) were in operation compared with 639 Sept. 30, 1958.

During the same period, number of tv sets abroad increased 30% to 28,047,700. Figures exclude U.S. its territories, Canada and U.S. Armed Forces stations.

For the six-month period (April 1-Sept. 30), 130 new tv stations went into operation, and tv sets increased by more than 2,400,000.

USIA said free-world, countries abroad now have 819 tv stations compared with the Communist bloc's 166. Russia added 20 new stations during the past six months, Czechoslovakia and Poland added two each, and East Germany, one.

Free world registered a gain of 2,200,000 sets since last April for a present total of 24,000,000. The Communist bloc, with a gain of 200,000, now has 4,000,000. USIA said the increase in communist figures is based on data obtained from satellite nations, there being no firm figures from Russia.

Communist China, with a total of three tv stations, has for the first time announced it has 5,000 tv sets in use, all in the Peiping area.

Several African and Near Eastern nations plan to inaugurate tv shortly, according to the USIA survey. The Central African Federation (Rhodesia and Nyasaland) expects to have tv next year; Ghana is now considering it; Liberia will have it by December and Western Nigeria plans to have a tv station in operation by the end of this month.

Saudek

Continued from page 29

would enjoy watching.

He decried the lack of planning on the network level, a season which finds some 275 specials in the hopper, contrasted with 50 to 75 of a year ago. Good specials, he explained require the application and selection of talent, which requires a span of time. It's one thing to double the special load in a year's span and it's another to triple it, he warned. He said he didn't want to prejudge any of the upcoming specials, but that the production assignment would be made easier by some longrange planning.

Saudek roster for this season: Dow Chemical Co. has bought 12 one-hour long classic mysteries to be aired once a month, starting in '60 probably on CBS-TV. Joe Welch will host the series. Calder Willinham, writer of "End As Man," has been hired recently to do the script of Edgar Allen Poe's "Murders in the Rue Morgue."

Ford Motor Co. has inked for five hourlong music specials starring Leonard Bernstein; four of these are to be aired on CBS-TV and one on NBC as a Christmas special (Dec. 22) on its Ford "Startime" slot. Latter, to be done in color, will feature Marion Anderson, St. Paul's Cathedral Boys Choir of London, and the Westminster Choir of Princeton, N. J.

Cyril Ritchard, Bea Lillie, Tammie Grimes will star in a Pontiac revue special on NBC-TV, Jan. 22. Roster of specials for NBC includes Peter Ustinov's "Add a Dash of Pity" book as a property.

Saudek Associates also is working on a possible comedy series and other projects for next season.

MGM-TV Shooting The Works

Continued from page 31

which has been screened for the three networks and top agencies.

Shupert said that at this point he's not on the lookout for a top studio exec who would ride herd on all the projects. Studio's policy is to hire producers, giving each a large degree of creative autonomy.

Jaime del Valle has been assigned as the creative head of "Asphalt Jungle," based on the W. R. Burnett novel, from which a Metro movie was made. Burnett will work with Paul Monash on the script.

Richard Bare has been assigned to produce "The Islanders," an action adventure series set in the South Pacific.

Collier Young has been named producer of the "Dr. Kildare" series, which will star Lew Ayres. Robert Pirosh will script the pilot.

Producer Bob Maxwell will handle the production of "National Velvet," adapted from the Metro feature of the same title. Alan J. Lerner will produce "Me and My Gals," comedy adventure series, and "P. S. From Paris," comedy series patterned on the exploits of Herald Tribune columnist Art Buchwald.

MGM TV staff producer-writer Paul Monash will produce "Steven V," a private eye series; Monash also will produce his own western project, "The Paradise Kid." Alex Gottlieb has been signed as producer of "Night People," suspense adventure series.

Programs for which producers are still to be named are: "Gold Eagle Gun," western; "Father of the Bride," "The Agatha Christie Series," which will be one hour; "Mystery Street," another projected hour series based on literary properties held in the Metro library. Additionally, "First Family," dealing with the life of the Teddy Roosevelt family. Latter property still needs some clearance on rights.

MGM TV currently has no plans to enter the syndication field, although it is working on some color telecasting plans for its off-network "Northwest Passage" 26-episode series.

Monroney

Continued from page 29

planation in first round of hearings.

Monroney has wanted Senate hearings on ratings for more than a year, but they were always postponed because busy Senators continually attached a higher priority to other work. Monroney figures Harris exposes have kindled enough interest to get them skedded for January or February.

Monroney's main complaint is that ratings aren't accurate, and even if they were, tv webs have the obligation to offer a balance in programming. He says that's not done now.

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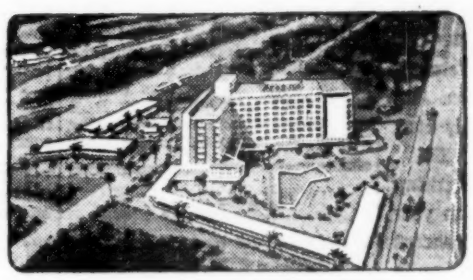

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TV-Radio Production Centres

Continued from page 32

debuts Monday (26) . . . Independent Television Authority appoints **Glanvill Benn** chairman of its advertising advisory committee, to succeed **R. A. Bevan** . . . Longest-running serial on radio, "Mrs. Dale's Diary" reached its 3,000th episode Monday (19) . . . Television Audience Measurement Ltd. reports that 22 new subscribers have signed contracts for tv audience data within the past two months, including the two main political party organizations . . . Comic **Frankie Howard** visiting the U.S. to discuss tv work . . . Actress **Dorothy Tutin** debs in BBC-TV drama Tuesday (27) as Anouilh's "Antigone". . . ATV's one-hour live drama skein, "Probation Officer," has been extended to 26 weeks, was originally skedded for 19 . . . BBC-TV's quiz show "Ask Me Another," resuming Sunday (25), enters its ninth year in January . . . **William Thom** appointed a production exec with Iris Productions Ltd., Teddington, program-making company of ABC-TV. He's left the Children's Film Foundation after seven years as business manager and secretary.

IN CLEVELAND . . .

Wayne Mack is off the Saturday Night Show on WEWS-TV, and that show is perishing, too. He had hosted it during its brief life . . . **Don Calo** is selling time at WNOB-FM in addition to his sportscaster role at WDOK . . . All stations are going in strong to advance cover hot County Charter issue at coming election. Public service programs and debates are held almost nightly at some dial point. WEWS announced it would sell no air time to either pro or con factions, but would provide a tv debate forum . . . WERE is running its "Adventure Radio" spots on WEWS-TV, a first for this market since the stations have no connection . . . **Alan Bautzer,** former KYW-TV promotion head, now creative director of Allied Advertising here . . . **Mickey Flanagan,** KYW, upped to radio news director, with **Bart Clausen** taking over his editorial research job there.

IN WASHINGTON . . .

Don Porter of CBS' "Ann Sothern Show" in town for United Givers Fund luncheon Friday (16) . . . WWDC set up a special downtown "satellite" studio to push UGF campaign here, with **Fred Fiske** broadcasting his daily three-hour show from it . . . Ex-WBCC announcer **Bruce Helland,** now with the Washington Star, is narrating medical films for Walter Reed Army Medical Center . . . WMAL radio has added an extra minute to all local news capsules for depth coverage of a featured item each time . . . Christian Science Monitor ran a long complimentary article on WWDC's aggressive editorial campaigns here . . . WTOP's **Laurese Byrd Gordon** named public service chairman by Women's Advertising Club . . . CBS' **Ellen Wadley** vacationing in N.Y. and Florida, and web's D.C. news chief, **Ted Koop,** preparing to leave on a cruise . . . WMAL's **Jimma Strong** was prize winner in local rose show.

IN BOSTON . . .

WBZ-TV newsman **Arch MacDonald** out week of 18-24 for minor surgery . . . **Ed Penney,** w.k. Hub disker, replaced **Truman Taylor** at WCOP as station's weekend man . . . **Wally Dunlap,** formerly WTAO head, now mgr. WFYI, Garden City, L.I. . . . NAB opens two-day confab Thursday (22) at Hotel Somerset . . . **Jack Borden** ankled WHCT, Hartford, for WBZ-TV as newscaster and staff announcer . . . **Phil Beigel,** WBZ-TV asst. program mgr., appointed to advisory council Mass. Civil War Centennial Commission . . . **Bob Cheyne,** WHDH-TV promosh mgr., introing "Matty Mattell," new tv cartoon personality to tv eds and toy retailers . . . WHDH-TV's "Fun For All Ages—Candlepin Bowling" picking up high rating Saturday p.m. slot . . . WJAR-TV, Providence, saluted by Taunton Greyhound Assn. with Channel 10 anni race in recognition of 10th anni . . . Women's Broadcasting Syndicate of Boston opening new office on Fifth Ave., New York; **Duncan MacDonald** and **Don Munson,** two principals in the org returned from Europe where they did broadcasts for WBS member stations from Stockholm, Moscow, Paris, Rome, London, and Edinburgh

IN SAN FRANCISCO . . .

New faces at Bartells' KYA: **Greg Mason,** deejay up from WNOE, New Orleans, and KEPO, El Paso, and **Larry M. Coy,** time salesman crossing over from Look Mag . . . **Bud Foster,** ex-KLX (now KEWB) program boss, into KNBC with a daily sports show . . . KCBS deejay **Owen Spann** heading for New York in November in conjunction with a fortnight's promotion current on the 50,000-watt outlet . . . KRON kicked off a new, local pubservice series entitled "Why, Teacher?"—about school system, of course . . . **Don Sherwood** expanding his KTVU show to an hour next Friday (23) to include **Jack Webb**—and a sponsor who wants a half-hour more . . . KQED started its second year of ETV schoolcasting Monday (19) with more than 100,000 Frisco Bay Area students glued to their sets . . . KTVU bought proffered major league Baseball tapes, started telecasting them last Sunday (18).

IN DETROIT . . .

Karl Haas, WJR's director of fine arts, is on a taping tour of principal European cities where he will interview leaders in music and record their artistry for his weekday "Adventures in Good Music" and Sunday "Spectrum" programs. Tapes will be jetted back . . . The Detroit Symphony orch's major evening series of programs will be broadcast by WWJ, marking the first time the symph has allowed any station to carry its major concerts. WWJ's **Les Martens** will serve as commentator . . . **Ernie Harwell,** former play-by-play broadcaster for the Baltimore Orioles, joins **George Kell** in airing Detroit Tiger games next year over WKMH . . . **Shirley Eder,** WJR's "Girl-on-the-Go," has lined up interviews with **Joan Blondell, Joan Crawford, Rube Goldberg** and **Debbie Reynolds** for her "This Is Show Biz" and "Composite" programs . . . **Freda Payne,** former feature soloist for WJR's "Make Way for Youth" chorus, has joined the "Pearl Bailey Show."

IN ST. LOUIS . . .

Laclede Gas Co. is planning a documentary series on St. Louis via television with stories tracing the city's role in historical events. The series, to be filmed by Charles Guggenheim and Associates, local film and tv production firm, will be ready for the home screens by January . . . **Jack Elliot,** early-morning deejay on KXOX, has been named program director of the station . . . **Hal Smith,** catcher for the Cardinals, is the star of a new Sunday morning program on KMOX Radio (CBS) . . . Appointment of **Del Franklin** as veep in charge of radio-television station relations for Rutledge and Lilienfeld ad agency was revealed by **Granville Rutledge,** prexy of the agency . . . KMOX Radio will launch a new college instruction course, "Successful Money Management," starting Oct. 26. The 13-week college instruction course will be presented in cooperation with St. Louis U.'s School of Commerce and Finance, with **Dr. Arthur C. Meyers Jr.** as instructor.

IN PHILADELPHIA . . .

Hy Lit back at WIBG with a seven-night a week (7-12 p.m.) show. He'll stay at WCAU-TV temporarily, but his tv spot will be taken by his present partner, **Dale Hawkins** . . . **Jack Webb** due here (Nov. 4) to exploit his newspaper pic "30". . . Impressionist **Will Jordan** takes over the **Ed McMahon** program for a couple of nights while McMahon leaves for a brief rest. The late night show is skedded to shutter in two weeks, a victim of the recent rumbles at NBC resulting from the government order to drop the local station . . . **Joseph N. Welch** at Independence Hall for filming of his "Message for Americans" segment of new tv series "Leonard Bernstein and the New York Philharmonic" . . . WIP pres. [illegible] **Gimbel** hosted a luncheon (15) for **Gilbert Seldes,** director of the [illegible] established Annenenberg School of Communications at the U. [illegible] lvania . . . **John A. Schneider,** general manager, WCAU-TV; **Lo**[illegible]n, program director, WFIL-TV; and **Raymond W. Wellpot Jr.,** [illegible] WRCV, WRCV-TV and co-chairman of the United Fund Broadca[illegible]mmittee, got together for an interstation project. TV's top loc[illegible] personalities carried the flaming torch of the UF campaign from station to station and program to program.

IN MINNEAPOLIS . . .

Scott Beach and **Charles Boone** WCCO Radio additions, the former as a producer and the latter an announcer . . . KSTP-TV producer **Ken Barry** back from a vacation trip to Ireland . . . Twin Cities educational station KTCA-TV televised a Minneapolis Symphony Orchestra's rehearsal session to show orchestra's organization background and operation . . . WPBC bought large newspaper advertising space to publicize its 10th anniversary celebration and to call attention to the fact it recently was rated second among Twin Cities' dozen radio stations in number of adults reached per average quarter . . . WCCO Radio ace **Bob DeHaven** giving a course in "Good Books" for inmates of the Minnesota state prison at Stillwater . . . To help the Sister Kenny fund drive here and in publicity's interest WDGY imported Wachickanoka, a Cherokee Indian, to be "buried alive" with supposedly live deadly snakes for two weeks at the station. Before being "buried" the Indian announced he wouldn't quit his "grave" until 50,000 people contributed to the Sister Kenny fund for viewing him in his "grave."

Ottawa—National Film Board's television unit has set a 26-episode series called "Documentary '60" for preem Oct. 25 on the national video web of the Canadian Broadcasting Corp. Items range from tobacco harvest to concert pianist Glenn Gould. David Bairstow is producing.

NAB Meet

Continued from page 28

intends to do about the quiz show sensations. They didn't say.

TIO committee chairman Clair R. McCollough of the Steinman Stations of Lancaster, Pa., dismissed the subject as something to be discussed at a later session by Fellows and McGannon.

New TIO director Louis Hausman, formerly of CBS, spoke generally of the quizzes, and everyone recognized he hardly had his hat off. He had taken the job only four days before.

Hausman said the "cornerstones" of his task, as he sees it, are these: "If you are wrong, admit you are wrong. Correct what is wrong. Inform the public of what you are doing. Defend forcefully and accurately all the good things the industry does for the country."

McGannon said he will recommend at the next Code Board meeting (set for Nov. 16 in Los Angeles) that a Code amendment be adopted "that expressly prohibits an abuse of public acceptance and trust as has been reflected in which of which you have been reading of late."

McGannon also observed: "This is no idle threat. It's genuine this time. . . . The rigged quiz shows are the great regret of the industry."

Fellows also talked of amending the Code and said: "The industry has proved, in its four decades of service, it can clean its own house when necessary."

NAB will continue with its series of Fall conferences throughout the nation during the coming weeks, while broadcasters wait to learn what leadership, if any, NAB will assume to remove the cheating stigma now defacing the industry.

Levathes

Continued from page 30

hours a day," Levathes maintained. "It wouldn't do that unless it enjoyed the programs. There were all these complaints last year about the westerns. Well, there weren't too many of them simply because people enjoyed seeing them. People wanted westerns, and, certainly, there's enough room on the air so that one can't say they dominated the channels."

Levathes observed that some of the shows panned by the critics had been slotted into prime time by the networks. "These men know what they are doing," the 20th exec said. "They are out to capture the largest audience." Pending the addition of a "box-office" to tv, the arithmetic or numbers will remain the only true standard by which the success or failure of tv can be measured, Levathes held. And he noted further the problems of the tv cycle, which sees the medium stuck with bad series once they've gone on the air.

Doerfer

Continued from page 33

Section 315 following the Daly decision uproar last winter.

On the issue of programming regulation, Doerfer said the quiz rigging revelations are "nudging the Commission closer and deeper into exercising regulatory controls over program content."

Urging against such a move, Doerfer declared: "The cure for highly objectionable programming, be it unfair treatment of a political candidate, an issue of public importance, or a deceptive practice in quiz programs, should not be the creation of greater controls, but greater incentive for the exercise of self-regulatory restraints."

Doerfer noted that FCC has indirect powers over programming through its license renewal authority. But, in regard to the quiz shows, he said "the problem is essentially moot" because "no responsible licensee would continue that type of programming once he discovers all the facts . . ." He argued that this was exactly what happened in the case of the quiz riggings—the shows were taken off the air "immediately upon the licensee's discovery of the deception."

Herridge

Continued from page 30

principals in "Trip to Czardis," lensed earlier. "Czardis," incidentally, for a show not on the air, has gotten some tremendous notices on the basis or private screenings for tv newspaper editors.

There will be a two-part televersion of Dostoyevsky's "The Gentle Spirit" Herridge will direct and adapt the off-Broadway stage production of Dostoyevsky's "Notes from the Underground," due to open in March. "Notes" was originally done on "Camera 3," CBS-TV's experimental Sunday morning showcase.

The Steinbeck short story property utilized will be "Chrysanthemums"; "Jazz from Studio 61" will star Ahmad Jamal and the Ben Webster group; "Story of a Gunfighter" is the original western scripted by Clyde Ware; choreographer Lee Sherman has been inked for "Frankie and Johnnie"; O'Neill's one-actor is "In the Zone." There also will be an Easter story told via still pictures and a narrative.

Those already in the can include "The Lottery," Shirley Jackson story; John M. Synge's "Riders to the Sea"; Edgar Allen Poe's "The Tell-Tale Heart"; Louis Adamic's "Girl on the Road," and three originals by S. Lee Pogostin. Laughton may do "Trial and Death of Socrates," barring commitments which might take him out of N. Y. when 'Socrates" is being v.dtaped.

With an able assist from CBS-TV in the technical end, Herridge has been able to bring in the episodes at the low cost of about $15,000 per half-hour.

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ASCAP: SELF-RULE OR RUIN?

Logging Faces Court-Named Monitors

For the first time in its history, the American Society of Composers, Authors & Publishers faces the likelihood that outside, court-appointed personnel will be given power to supervise the Society's internal procedures. Federal Judge Sylvester J. Ryan, at hearings on the consent order (see accompanying story), suggested that two men, of the order of ex-Senator Irving M. Ives and former State Supreme Court Justice John E. McGeehan, would be capable of determining whether ASCAP's logging procedures were conforming to the intent of the consent order.

Judge Ryan said he did not know whether the two men he mentioned were interested in the job, but that their current status put them beyond any possibility of "political contact." These jobs, court appointed, would be paid for by ASCAP.

While the appointments were mentioned only in relation to checking the logging procedures, some lawyers at the hearings, in corridor discussions, said that it was inevitable that other areas of ASCAP's operation would also come before them for review. The Dept. of Justice and ASCAP had suggested that a statistical expert be hired to o.o. the logging procedures. Judge Ryan flatly vetoed that suggestion. "I don't want one expert checking another expert," he said. "I want men with sound judgment and business acumen to do that job."

ACCEPT DECREE OR FACE SUIT

By HERM SCHOENFELD

The problems involved in the approval or rejection of the proposed consent decree order are adding up to the gravest crisis that the American Society of Composers, Authors & Publishers has faced since its formation in 1914.

Such a summation was, in effect, made by Federal Judge Sylvester J. Ryan who yesterday (Tuesday) completed two full days of hearings on the decree at New York's Foley Square Court House. Judge Ryan stated that if objections within ASCAP made it impossible for him to approve the order, then ASCAP would have to solve the issue through a widely ramified antitrust suit in which the U. S. Government would be the plaintiff and ASCAP the defendant.

Judge Ryan bluntly stated that the consequence of such a suitt might well be the "dissolution" of ASCAP and its $25,000,000 annual pot. This reference touched on the question whether an organization like ASCAP does not, by its very nature, violate the antitrust suit since it represents a combination of writers and publishers for the purpose of fixing fees.

Could Cue Legislation

If ASCAP were not to be dissolved by such an action, Judge Ryan indicated that an equally disastrous consequence might be the imposition by Government legislation of a statutory performance rate, akin to the 2c statutory rate for disk usage. Such a law would destroy ASCAP's ability to negotiate contracts with its customers.

The threat of ASCAP's demise, however, did not in any way lower the volume of criticism turned on by dissident writers and publishers against various facets of the decree proposed by the Dept. of Justice after two years of negotiations with ASCAP's lawyers. More than a half dozen lawyers, representing groups and individuals, were on hand to voice fundamental objections to the plan. And there was no mood of compromise in the air.

Lee V. Eastman, representing a group of 54 songsmiths known as

(Continued on page 62)

NLRB Orders National Election For Musicians at 13 Diskeries To Choose Between AFM and MGA

Washington, Oct. 20.

The National Labor Relations Board has ordered elections for musicians who are employed by 13 major record companies to decide whether they want to be represented by the American Federation of Musicians or its rebellious offshoot, the Musicians Guild of America.

The representation elections, first to be held among diskery tooters, were sought by the MGA and opposed by the AFM, which has been bargaining agent for all musicians in the record field.

The board ordered the elections (to be held within 90 days) at the companies involved on the basis that at least 30% of their musician-employees have shown support for the MGA.

The companies are: Cavendish, Allied Distributors, Colpix, Roulette, United Artists, Disney, Dot, Warners, Mercury, MGM, Columbia, Verve and 20th-Fox.

Not Yet at 9 Others

NLRB left up in the air the question of elections sought by MGA at nine other diskeries — Capitol, Decca, Aristocrat, Imperial, Pacific, RCA Victor, Good Time Jazz, ABC-Par and Coral. The regional director at Los Angeles was ordered not to hold elections at these firms until he could determine whether MGA had mustered sufficient support.

The board ruled that the collective barbaining unit of the single-employer nationwide type, i.e., all musicians throughout the nation employed by each separate company. In so doing, NLRB rejected MGA's petition for single-employer units confined to Los Angeles County, where MGA's strength is centered. However, MGA had indicated a willingness to accept any kind of unit the board found appropriate.

AFM Argument Nixed

The prime AFM contention was that no bargaining units of recording industry musicians should be set up because of the "casualness

(Continued on page 66)

Beauties & The Band

Houston, Oct. 20.

Four former Miss America contestants will add a touch of glamor to the shows presented by Fred Waring & His Pennsylvanians at the Music Hall on Nov. 19-20. They are Miss Tennessee (Mickey Wayland), Miss Maryland (Jeanne Steel), and Miss Illinois (Susanne Johnson), vocalists, and Miss Minnesota (Betty Ann McCall), accordionist.

All were finalists at the recent Atlantic City beauty pageant.

Two shows will be given each evening, under sponsorship of the River Oaks Lions Club, as a J. David Nichols Revue.

Too Late (Maybe Next Year) to Alter NARAS Awards to Meet Criticism

The second annual awards of the National Assn. of Recording Arts & Sciences are going ahead as scheduled, despite industry beefs on the system of nominations. However, it's been indicated that the squawks, led by Columbia Records prexy Goddard Lieberson, will not go unheeded in next year's nominations.

According to John Hammond, topper of NARAS' New York branch, it's too late to do anything about this year's nominations, but he figures that the org will make some drastic changes in the system of nominations for the 1960 awards. Hammond also stated that no changes could be made in the '59 program because NARAS didn't want to "upset the applecart" for its tv showcasing of the award winners on NBC-TV Nov. 29.

One of the ways to straighten out the nominations system, Hammond suggests, is to make the nominated records available to the whole membership so that everyone will know the values of the competing disks and artists. Hammond stressed that it was important that the industry have an organization such as NARAS and that since it's only in its second year, it's expected that there would be some faults in the operation.

Other diskery execs, who haven't been as open as Lieberson in their opposition, have voiced their intent to make suggestions on how the nominations should be handled before next year's competition begins.

Freddy's Golden 'Guitar'

Berlin, Oct. 13.

Polydor's Freddy (Quinn) is being rated here as one of postwar Germany's most successful diskers. His "The Guitar and the Sea" has just brought him another golden disk. Singer's golden marks previous were for "Heimweh," German version of "Memories Are Made Of This," of which more than 2,000,000 platters were sold, and "Heimatlos," with 1,000,000-plus.

Singer is here in the middle of another film, "Freddy Under Foreign Stars" (Melodie - Constantin), in which he again does a couple of songs.

RCA Takes Tuner 'Along' For a Cut Pre-Bway Preem

RCA Victor did not wait for the reviews on the "Take Me Along" musical, which opens at the Shubert Theatre on Broadway tomorrow (Thurs.), before cutting the original cast album. Instead, Victor held recording sessions last Sunday (18) to wrap up the package in time to hit the counters with the Friday morning notices. In several cases in recent years, the disk companies have held back recording original cast albums until assured it was a hit. If a turkey, the cast album plans were interred.

"Take Me Along" has words and music by Bob Merrill with Jackie Gleason, Walter Pidgeon and Eileen Herlie starring. Capitol Records gave Victor the okay to use Gleason, who has been a successful maestro of mood music albums for Cap.

'Jazz for Moderns' Goes 'Rio Grande Fiesta' For New Mexico (Natch)

Albuquerque, Oct. 20.

On Broadway and the Coast it's booked as "Jazz for Moderns" but when the show comes to Albuquerque Nov. 9 it'll be tagged "The Jazz Fiesta by the Rio Grande."

So go the plans of promoter Leroy Bearman who is bringing the Associated Booking Corp. into 6,000-seater Johnson Gym on the U. of New Mexico campus. The package, with the Dave Brubeck group, Chico Hamilton quintet, Chris Connor and her trio, Lambert-Ross-Hendricks and Maynard Ferguson's 14-piece orch, plays the one-niter here immediately after three days in El Paso. The cool jazz show also features musicologist Leonard Feather in emcee spot.

Event is being sponsored here by the Alpha Epsilon Pi frat, with Bearman and Sam Carriola doing the bankrolling. Ducats are $2.25 in advance, $2.75 at the door.

Mayer's Col Tape Chores

Herbert Mayer, Columbia Records' merchandise manager of special products, will now also handle the merchandising of all pre-recorded tape repertoire.

He will also continue his present duties in the Adventures in Sound and the language series.

Palette Label Goes On Regular Release Sked

Palette Records, which started operations last October, is gearing for a fullscale operation with a single release scheduled weekly. Heretofore, releases had been issued on an indefinite basis. Label also is planning to build up its packaged goods product after the first of the year.

Diskery, which is based in New York, is handled by Pye-Nixa in England but has its own representation in Europe, South Africa and Australia. In the U. S., Palette is handled by 36 distributors. A few minor distrib changes are in the offing, however. Label's current push is on "Under Moscow Skies," recorded by the Adams Singers.

Robert G. Krechter has been appointed acting director of the legal department at Capitol Records.

MEX TRIO'S 1,000,000 DISK SALE IN USSR

Mexico City, Oct. 20.

The Mexicanos Trio has chalked up sales of more than a million disks in Russia, according to Rodolfo Landa, head of the National Assn. of Actors. Union official made a tour of European cities, including Moscow, in a bid for greater interchange of entertainment industry talent.

In Moscow, Landa said, the CCCP diskery waxed 15 Mexican songs by Juan, Salvador and Victor Rocha Diaz, first in 45 rpm and then in a longplay. The latter, apart from Russian sales, has also been sent into China, Mongolia and Czechoslovakia.

The Mexicanos Trio had also made personal appearances in these areas during a tour which embraced a three-month engagement in Russia. Songs recorded include Ay, Chabela, Cu cur ru cucu, Paloma, Penjamo, Tu solo tu, La Barca de Oro, and La Adelita.

Mario Lanza's New LP

In accordance with a prepared schedule, a new LP by Mario Lanza, who died in Rome two weeks ago, was released this week by RCA Victor. It's "Mario Lanza Sings Christmas Carols."

The next Lanza package will be his newly recorded performance of "The Student Prince" for the stereo market. Two more LPs, constituting all the material recorded by Lanza in RCA's Rome studios since last spring, will hit the market next year.

Everest's Push On Pop; Holmes A&R But Cuts For MGM

Everet Records, which is planning a big push into the pop field, has brought in LeRoy Holmes as director of pop artists & repertoire. Deal with Holmes is unusual in that he's still signed to MGM Records as a recording artist and his contract has four more years to run. He will also record Tommy Edwards for the MGM label.

Holmes had been with MGM for the past 10 years and in addition to his recording artists assignment had been in the pop a&r department. Recently he was in charge of recording for the Metro and Cub labels, MGM's subsid companies. At Everest, he'll be in charge of all of the diskery's pop single and album output.

The Everest label, a division of Belock Instrument Corp., is headed by Edward Wallerstein, former Columbia Records prez and general manager of RCA Victor. The Everest Records division will supervise and direct all artistic aspects of Everest recordings, as well as executive, legal, sales, advertising, promotion and other administrative functions. Engineering and other technical aspects will remain the sole responsibility of the Belock Recording Co., the division that launched the parent Belock Instrument Corp. into the disk field a year ago.

Everest disks are distributed in the U. S. by Decca and throughout Europe and the United Kingdom by separate companies in their respective areas. Those companies are Rank Records of London, Festival Records of Paris, Nordiska Musikforlaget of Stockholm, Delahay Records of the Hague, Seysser & Co. of Zurich, and Compania Generale del Disco Society of Milan. The contracts with Festival, Nordiska and Delahay involve the exchange of distribution rights in the U. S. to records produced by those companies.

Townsend's Album Prowl On Coast for Columbia

Irv Townsend, Columbia Records' newly appointed exec producer on the Coast, left for Hollywood this week to work out album deals with the Hi-Lo's, Norman Luboff and Andre Previn.

Townsend, who's still based at the New York homeoffice, will take up permanent residence on the Coast around the first of the year.

Perez Prado orch opens at the Tropicana Hotel, Las Vegas, Oct. 28.

FM Background Music Stations' Beeps Okayed By U.S. Supreme Ct. Move

Washington, Oct. 20.

The U. S. Supreme Court refused last week to review a lower court decision invalidating a Federal Communication rule that required functional music to be broadcast only on a multiplex basis by FM stations.

The FCC had sought review of the Court of Appeals' decision which termed as "clearly erroneous" the FCC decision that background music transmission did not constitute broadcasting. This was the basic assumption in the FCC's 1955 decision requiring an FM operator to transmit functional music on a subsidiary basis only. Under the practice upheld by the courts, the FM stations use a beep signal to eliminate commercials for subscribers to the background music service.

The case was initiated by Functional Music Inc., operators of WFMF, Chicago, which challenged the FCC order for it to switch to multiplex transmission.

Venet on A&R for WP

Nick Venet has joined World Pacific Records, Coast label, as pop singles' artists & repertoire head. Venet, who has just completed a hitch in the U.S. Army, was formerly with Mercury, Dot and American-International Records.

Meantime, Alan Waite has shifted over from Warner Bros. Records, where he handled promotion in California, to World Pacific publicity-promotion topper.

Jocks, Jukes and Disks

By MIKE GROSS

Dakota Staton (Capitol): "WHERE DID YOU GO OUT" (Saunders*) starts off with a good swinging beat and Dakota Staton keeps it rolling in a way that will attract a good spinning run. It's from the incoming Broadway revue, "The Girls Against The Boys." "AVALON" (Remick*) takes on a brisk sound with the thrush traveling through the oldie at a hot vocal pace.

Danny Staton (Felsted): "A TRUE, TRUE LOVE" (Sherer Songs†) has an intriguing folk beat that could pull it through for a good spinning score. "TROUBLES ON MY MIND" (Murjack†) is a passable blues ballad that shows off a good vocal stylist.

Big Ron Hoffman (Decca): "THAT'S ALL I'M LIVING FOR" (Alamo*) is a big ballad with a high-powered vocal to help get it across. "DO YOU KNOW" (Marlow-Champion†) packs a lot of vocal punch but it really doesn't get anywhere.

Billy Eckstine (Roulette): "ANYTHING YOU WANNA DO" (Kahl†) places Eckstine in a fine swinging setting that should travel well along the spinning circuit. "LIKE WOW" (Cee-Cee†) is another fast-moving item but it doesn't come off as well.

The Honkers (Okeh): "HONK!" (B. F. Wood*) is a frantic instrumental that could keep the kids interested. "DO YOU PROMISE" (B. F. Wood*) has a beat good enough for some juke attention.

Jaye P. Morgan (MGM): "THAT FUNNY FEELING" (Sequence*) has a spirited rhythm feel and the thrush throws it across the grooves with a happy zest. "LEFT MY GAL IN THE MOUNTAINS" (Peer†) fits into the saga song groove and she gives it the right blues attack.

David Hill (Kapp): "THEY CALL THE WIND MARIA" (Chappell*) is the showtune out of Lerner-Loewe's Paint Your Wagon" that's getting a lot of coverage and Hill's vigorous delivery will put this side on the spinning lists. "SUMMERTIME" (Gershwin*) is read with a cool jazz feel that rates programming.

Ralph De Marco (Guaranteed): "OLD SHEP" (M. M. Cole†) is the oldie about a faithful old pooch and the new crop of dog-lovers should eat it up. "MORE THAN RICHES" (David Jones†) could bring the coins into the jukes because of its rocking rhythm.

The Dream Girls (Metro): "I'M I LOVE WITH YOU" (Vicki†) works around a happy swinging beat that's sure to bring attention to the group. "CRYING IN THE NIGHT" (Vicki†) rocks in a manner that usually keeps the teeners hanging around the jukeboxes.

Rocky Hart (Cub): "COME WITH ME" (Shain†) gives newcomer Rocky Hart a lot of broken ballad notes to play with and he does it in a way to bring in the young femme fans. "EVERY DAY" (Peer†) shows him in a swinging setting that pegged strictly for the teen market.

Somethin' Smith & The Redheads (Epic): "TEN CHAPERONES" (Knollwood*) gets across a wry lyric with a nifty Latino beat. "POOR BUTTERFLY" (Harms*) gets an updating in tempo and lyric that makes the oldie worth spinning again.

Randy Sparks (Verve): "A GIRL LIKE YOU" (Moonlight†) is a soft ballad that's made into a tasty slice by Randy Sparks' warm vocal. "BIRMINGHAM TRAIN" (Sparrow*) rolls along neat folk-styled grooves.

April Stevens (Imperial): "TEACH ME TIGER" (Aragain-Chandler*) has a vocal s.a. that will interest the jockey circuit. "THAT WARM AFTERNOON" (Aragain*) could heat up the jukes via thrush's intimate styling.

Buddy London (Donna): "THE BIRDS AND THE BEES" (Maraville-Ameche†) follows a simple melodic line but it doesn't get to mean much. "TILL THE END OF TIME" (Joy*) gets a new lift from Buddy London's attractive interpretation.

The Crickets (Brunswick): "DEBORAH" (Art†) is set up in a soft and mellow folk style that's quite pleasing. "WHEN YOU ASK ABOUT LOVE" (Acuff-Rose†) plays up a fast beat that has definite teen appeal.

The Memos (Memo): "MY TYPE OF GIRL" (Mo Music†) fits into familiar rocking patterns for so-so results in juke areas. "THE BIDDY LEG" (Mo Music†) features a new dance pattern but it will probably never get off the ground.

Leonard Johnson (Arvee): "YOU CAN'T RUN AWAY FROM LOVE" (Moonbeam†) plays around with an interesting blues mood. "THE BUG" (Moonbeam†) won't scratch up any spinning excitement despite a fair rhythmic vocal.

Jerry Madison (Tops): "VON HUTCH THE MAD MARTIAN PINSTRIPER" (Sherman-DeVorzon†) is a disk joke that some kids may go for. "THEME FROM MAD HUTCH THE MAD MARTIAN PINSTRIPER" (Sherman-DeVorzon†) has an okay swinging beat for juke appreciation.

*ASCAP. †BMI.

Best Bets

LLOYD PRICE ..... **COME IN TO MY HEART**
(ABC-Paramount) ..... **Wont'cha Come Home**

Lloyd Price's "Come In To My Heart" (Price†) has an inviting swing beat that's turned into a surefire commercial side and will keep singer's stock high. "Wont'cha Come Home (Venice-Lloyd Logan†) has a hot driving pace that will get big juke play.

* * *

THE BROWNS ..... **SCARLET RIBBONS**
(RCA Victor) ..... **Blue Bells Ring**

The Browns' "Scarlet Ribbons" (Mills) gets the same distinctive harmony approach that made "Three Bells" click and this should do as well. "Blue Bells Ring" (Penix†) has a pleasing lilt that ought to attract some spins.*

* * *

EDD (Kookie) BYRNES & MARY KAYE TRIO
KOOKIE'S LOVE SONG
(Warner Bros.) ..... **Kookie's Love Song**

Edd (Kookie) Byrnes' & The Mary Kaye Trio's "Kookie's Love Song" (Witmark) is headed for top play because of the clever way the Kookie dialog (with an assist from Joanie Summers) is carried over the Mary Kaye Trio beat. Flip side is a sort of "sing-along" gimmick of same tune for the teen fans to replace Miss Summers' part.*

* * *

JIMMY RICKS ..... **AT SUNRISE**
(Signature) ..... **Goodngiht My Love**

Jimmy Ricks' "At Sunrise" (Goday†) shines as a topnotch vocal display that will grab the payoff spins on all levels. "Goodnight My Love" (Robbins) continues to show off the singer in slick vocal form.*

* * *

JEFF MILNER ..... **MY VOW TO YOU**
(Dale) ..... **Then (I'll Stop Loving You)**

Jeff Milner's "My Vow To You" (World-Sheraton) builds along romantic ballad lines with impact and the big vocal gives it a payoff chance. "Then (I'll Stop Loving You)" (Republic†) is a simple but appealing little ballad.*

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)
Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

Wigler's Karen Label

Sam Wigler, veteran Tin Pan Alley publisher who had been located in Miami Beach for the last few years, is getting into the swim with an indie disk label of his own, Karen Records. He's already tied up a releasing deal with an Australian firm, W&G Processing Ltd.

Wigler is putting out a couple of Christmas sides, "Christmas Snowflake" and "The Holiday Season," by the Six Gems. His publishing firm is Five Star Songs.

Album Reviews

Fred Astaire: "Now" (Kapp). There's never been any doubt about Fred Astaire's rhythmic sense but it's seldom shown up so well in the grooves as in his first effort for Dave Kapp. With arrangements by Pete King and Marty Paich, Astaire gets a light and lilting feeling into a flock of numbers that have become his standbys over the years. Among them are "Change Partners," "A Foggy Day," "They Can't Take That Away From Me," "They All Laughed," "Top Hat, White Tie and Tails" and "Something's Gotta Give." The set is a natural for big play.

Susan Barrett: "Mixed Emotions" (Capitol). This is a topnotch showcasing for Susan Barrett's disk debut. She's a young singer with enough on the vocal ball to attract lots of spinning attention. In this package she works with arrangements by Kenyon Hopkins and brings to such standards as "Bewitched," "I Get Along Without You Very Well," "Is You Is Or Is You Ain't My Baby" and "Hey There" a fresh and attractive quality.

Lisolette Maikl-Rudi Kreutzberger: "From Vienna . . . With Love" (Panorama). Since the two vocalists in this package, Lisolette Maikl and Rudi Kreutzberger, come from the Vienna State Opera, it's only fitting that the album should be presented by Walter Slezak, whose father, Leo Slezak, was one of the Vienna Opera's bigtimers. His affectionate liner notes are completely in keeping with the set's schmaltzy Alt Wien mood. "Im Prater Blueh'n Wieder Die Baeume," "Drunt' In Der Lobau," "Wien, Wien Nur Du Allein," are samples of the melodious and romantic mood thas Miss Maikl and Kreutzberger sustain so well.

Ray Martin: "The Rockin' Strings of Ray Martin" (RCA Victor). Ray Martin gets a lot of mileage out his string section in this package. Working with peppery arrangements accenting a swinging beat, the strings give colorful shading to the flock of standards in the set. "Who's Sorry Now," "Blueberry Hill," "Too Young" and "When I Grow Too Old To Dream" are some of the numbers that benefit from the Martin touch.

Faron Young: "Talk About Hits!" (Capitol). One of the standout singers in the country and western field, Faron Young should keep the alfalfa spinning circuit humming with this one. He's gathered up a bunch of clicko items that are pegged along c&w lines and belts 'em in a surefire style. "Don't Let The Stars Get In Your Eyes," "Tennessee Waltz," "Hey, Good Lookin'" and "Chattanooga Shoe Shine Boy" are some of the country-flavored items that will even win over the pop players.

The Playmates: "Broadway Show Stoppers" (Roulette). The Playmates make excellent use of their comedic flair in this roundup of showtune standouts. Their style is bright and rhythmic and their vocal harmonies bounce across the grooves with an appealing zest. "There Is Nothing Like A Dame," "Get Me To The Church On Time," "Standin' On The Corner" and "Seventy-Six Trombones" are once again delightful via their whimsical approach. Joe Reisman's orch gives them vigorous backing.

Paul Taubman: "40 All-Time Song Favorites" (Columbia). In addition to running New York's Penthouse Club, Paul Taubman supplies the musical entertainment there via his organ work. His keyboard work is light and easy and the sound he whips up is quite attractive. He runs through a medley of 40 tunes in this package and although it's quite a load, he does manage to give each one proper care.

LaVern Baker: "Blues Ballads" (Atlantic). LaVern Baker's exciting treatment of "St. Louis Blues" is the big attraction in this album and rates special deejay attention for pop spinning play. There's plenty else in the set to keep Miss Baker's fans happy. The musical mood ranges from a slow-paced "If You Love Me" to a rousing "It's So Fine."

Lee & Hall Schaefer: "Finian's Rainbow and Brigadoon Remembered" (United Artists). Hal Schaefer has taken two clicko scores from the Broadway 1947 season and given them a 1959 jazz styling that makes 'em fresh and delightful a'l over again. Schaefer gets a big assist here from his wife Lee, who puts the lyrics over in a sharp and meaningful manner. Schaefer has put a lot of musical imagination into this work and the composers, Yip Harburg & Burton Lane ("Finian's Rainbow") and Alan Jay Lerner & Frederick Loewe ("Brigadoon") should have no complaints.

Joyce Greenfell-Stanley Holloway: "Bab Ballads and Cautionary Tales" (Caedmon). There's enough appeal in W. S. Gilbert's "Bab Ballads" and Hilaire Belloc's "Cautionary Tales" to appeal to adults and youngsters who go for spoken word disks. With Stanley Holloway dealing out the "Bab Ballads" and Joyce Grenfell reciting Belloc's verses, the works become doubly delightful.

Sonny Moon Orch: "Let's Dance To The Movies!" (Warner Bros.). Starting off with "Charmaine" from the 1926 version of "What Price Glory" and working up to 1959 with "I'm In The Mood For Love" as used in "Ask Any Girl," Sonny Moon has wrapped up a medley of 30 film songs and themes designed for dancing. Working with Jerry Gray arrangements, Moon is on the terp beat all the way. The repertoire makes for good listening, too.

Charlie Byrd: "Byrd In The Wynd" (Offbeat). This is the second volume of Charlie Byrd's "Jazz At The Showboat" series and it again pinpoints him as a frontrunner in the guitar field. What gives this package added flavor is the addition of three woodwinds (Wallace Mann, flute; Richard White, oboe, and Kenneth Pasmanick, bassoon) to the Byrd regulars. The music has added dimension but it's still Byrd's guitaring that leads the way. Vocals by Ginny Byrd have a hip lyrical quality.

"The Red Army Marches In Hi-Fi" (Artia): Despite the lingo barrier the Red Army Chorus has a lot of disk impact. This package, recorded behind the Iron Curtain, presents the group in stirring renditions of marching songs and folk tunes. It's a handsome package that makes for good retailer display material.

Tom Glazer: "Concert For and With Children" (Washington). Moppets who are being weaned around a turntable ought to eat this up. Tom Glazer knows his folk songs and he knows what appeals to youngsters. He's able to communicate with the kids in song and patter and they get the message. The diskids seem happy and uninhibited and their enthusiasm is sure to reach their young listeners.

Judy Lynn-Larry Douglas: "Annie Get Your Gun—Call Me Madam" (Design). Irving Berlin's tunes for "Annie" and "Madam" get a likable workover by Judy Lynn and Larry Douglas. With the Warren Vincent orch backing, Miss Lynn and Douglas take care of the lyrics in proper musicomedy manner. *Gros.*

UAR Ups Stereo to $5.98

United Artists Records is hiking the tabs on its stereo packages from $4.98 to $5.98, effective Nov. 1, with monaural versions of the same works holding at the former price.

Move affects 47 stereo LPs now in UA's catalog.

VARIETY 10 Best Sellers on Coin Machines

1. MACK THE KNIFE (7)	*Bobby Darin*	*Atco*
2. PUT YOUR HEAD ON MY SHOULDER (6)	*Paul Anka*	*ABC-Par*
3. LONELY STREET (1)	*Andy Williams*	*Cadence*
4. MR. BLUE (3)	*Fleetwoods*	*Dolton*
5. PRIMROSE LANE (3)	*Jerry Wallace*	*Challenge*
6. TEEN BEAT (2)	*Sandy Nelson*	*Original*
7. TILL I KISSED YOU (7)	*Everly Bros.*	*Cadence*
8. SLEEP WALK (9)	*Santo & Johnny*	*Can.-Am.*
9. JUST ASK YOUR HEART (2)	*Frankie Avalon*	*Chancellor*
10. THE ANGELS LISTENED IN (1)	*Crests*	*Coed*

Second Group

I'M GONNA GET MARRIED	*Lloyd Price*	*ABC-Par*
DON'T YOU KNOW	*Della Reese*	*Victor*
DECK OF CARDS	*Wink Martindale*	*Dot*
THREE BELLS	*Browns* / *Dick Flood*	*Victor* / *Monument*
SITTIN' IN BACK SEAT	*Paul Evans*	*Guaranteed*
A WORRIED MAN	*Kingston Trio*	*Capitol*
BROKEN HEARTED MELODY	*Sarah Vaughan*	*Mercury*
POISON IVY	*Coasters*	*Atco*
RED RIVER ROCK	*Johnny & Hurricanes*	*Warwick*
TRUE TRUE HAPPINESS	*Johnny Tillotson*	*Cadence*

(Figures in parentheses indicate number of weeks song has been in the top 10)

LIVE MUSIC VIGOROUS ON VIDEO

Sonatas Were Buried With Beethoven So R&R's Not Here to Stay: Bernstein

Washington, Oct. 20.

Rock 'n' roll is not here to stay. This is the view of Leonard Bernstein who, when asked about it at the National Press Club last week, offered this ingenious explanation.

"I don't think any kind of music is here to stay. Just as Beethoven once wrote his sonatas, and nobody ever wrote Beethoven's sonatas again."

The composer-conductor, just back from the New York Philharmonic's tour of Iron Curtain and other European countries, was guest speaker at a packed luncheon at the Press Club. Some of his observations:

—"Khrushchev doesn't know beans about B flats." By this he meant not only that Mr. K. is no longhair but that music can generate international understanding where politicians can't.

—He has a "sneaky feeling" that it "wouldn't have mattered much" to Khrushchev whether Van Cliburn, rather than Fred Waring, had played at the White House dinner the Soviet boss was given last month.

—America is ahead of Russia in music. "Any nation that is free to do what it wants about music or anything else is automatically ahead." Bernstein said Soviet composers are paradoxically shackled by Czarist traditions. The Kremlin edicts they compose only what is understandable and familiar to the people, and the people are familiar only with the styles of the Czarist era.

—He is "particularly anxious" that "West Side Story" (the smash London production) go to Russia to demonstrate our artistic freedom. "I should be very proud to send such a self-critical show to Russia." Bernstein said Russian plans to pirate the work with their own production are now a "dead duck." Italian and Swedish proposals to stage it also have been abandoned, he added. Bernstein explained that the book defies translation.

—He urged expansion of the President's International Fund, which sponsored the Philharmonic's swing, to enable more American performing arts groups to show their stuff abroad. "It's incredible how deep a contact you can make with music."

Shostakovich Party Due

Washington, Oct. 20.

A group of five Soviet composers headed by Dmitri Shostakovich arrive in New York Friday (23) for a one-month tour of U.S. musical centers.

The tour is part of the U.S.-Soviet Cultural Exchange under which four Ameriean composers visited Russia last year.

Shostakovich will hear the National Symphony Saturday but declined an invitation from conductor Howard Mitchell to conduct the orchestra in a selection of his compositions.

In Philadelphia, the composer will hear the symphony there present the American premier of Shostakovich's Cello Concerto. San Francisco, Los Angeles, Louisville, Philadelphia and Boston are also on the itinerary.

Besides Shostakovich, the delegation includes Dmitri Kabalevsky, Konstantin Dankevich, Fikret Amirov, and Tikohn Khrennikov. Also with the party will be Dr. Boris Yarustovsky, a music critic.

Mickey Scopp on Coast

Mickey Scopp, general manager of the Big Three (Robbins, Feist & Miller) left for the Coast Sunday (18) for confabs with firm's Hollywood branch and huddles with studio execs on upcoming pic musical product.

He'll be gone about a week.

CMA's Nashville Meet

Nashville, Oct. 20.

Second annual meeting and election of the Country Music Assn. is slated for Nov. 12 at the Jackson Hotel here. Six new directors are to be chosen, in turn electing officers for 1959-60. Connie B. Gay is current prexy of the organization.

Following night, CMA will host a banquet and dance saluting the 34th anni of WSM's "Grand Ole Opry." Affair will coincide with kickoff of National Country Music Disk Jockey Festival, which WSM has sponsored past eight years.

Roulette Starts Gee Label Anew

Morris Levy, Roulette Records prexy, is reactivating the Gee label, one of firm's earliest divisions. Nat Tarnopol will handle the artists & repertoire chores for the Gee line. Tarnopol's Gee assignment will be in addition to his current duties as part of Roulette's a&r staff.

Gee will kick off with two single releases; "Where In The World" and "Walkin' Her Home" by the label's first new artist, Big Daddy, and Kenny Rossi's "But I Do" and "Watch Your P's and Q's."

Gee Records was launched in 1955 as a rock 'n' roll label that was part of the Tico and Rama Records operation. The label took off with Frankie Lymon's "Why Do Fools Fall In Love." After the formation of Roulette in 1957, the Gee output came to a halt and many of the artists were transferred to the parent company. With the reactivation of Gee, Roulette is now running such other subsid lines as Roost, Tico and Forum. The Gee label will be handled through the present Roulette network of 40 distributors.

MORE 'LEGIT' USE VS. IN-THE-CAN

Live music on television dramatic shows is making a strong comeback this season after a long and nearly complete shutout by music of the canned variety. While still widely employed because of its low cost, the practice of using taped library material by the yard as background material is giving way to a more creative utilization of new musical scores on the class dramatic shows.

Comeback of the original score can be traced to the realization by some producers that a tv show is very much like a film presentation, from the viewpoint of the audience. Only music that is keyed to the action and atmosphere of the script can enhance the dramatic effects, whereas the impact of the canned material is hit and miss.

Dramatic series like the new NBC "Sunday Showcase" and the "U. S. Steel Hour" are accenting original scores and live musicians in New York, while on the Coast, virtually every important dramatic skein is now getting original scores. Since more shows are being produced and filmed in Hollywood for tv, the development has proved to be an employment boon for the tooters there.

The tv producers are using a wide range of composers for the tv backgrounds. A young modern longhair like Erwin (Bud) Bazelon,

(Continued on page 66)

J. J. Harris to Col Phono As Mgr. of N.Y.-N.J. Area

J. J. Harris is joining the Columbia Phonograph Department of CBS Electronics, as district manager of the metropolitan area covering New York and northern New Jersey. He'll be responsible for sales and distrtibution of Col phonographs and radios in the newly created metropolitan district.

Most recently Harris served as president of Sterling Audio, phono-radio distributors in the New York area. Before that he had been with the Philco Corp. as general manager of Philco Distributors in N.Y.

Weather Chills 2-Day Philly Fest; B.O. Loss Despite Cut-Rate Lure

Philadelphia, Oct. 20.

Philadelphia in October proved too cool for cool music. The event was the Food Fair-Phillies first annual jazz festival and results made a second bash doubtful, at least not in deep autumn.

Approximately 2,000 turned out on the first day (15) of the two-night stand and temperatures in the low 50s had them shivering and rattling around in 30,000-seat Connie Mack Stadium.

A better showing was made the second night with an estimated 9,000 in the ballpark. The weather was balmier and the nightly chill didn't chase relatively as many customers as departed on the first evening.

Bob Carpenter, president of the National League baseball club, went all out with his venture into pop music. An elaborate bandstand was set up over second base and the sound equipment was superior and costly. The venture into progressive music entailed a $40,000 tab.

The talent roster included the orchs of Count Basie and Maynard Ferguson, the combos of Ahmad Jamal, Chico Hamilton and Jimmy DePriest, and vocalists Mahalia Jackson, Chris Connors and Joe Williams.

During the promotion campaign the Phils' prexy arranged a tie-in with the Food Fair grocery chain, which made available the huge blocks of third base and first base grandstand seats at $1 to customers with a nominal purchase.

Receipts haven't been tabulated fully, but a Phils official said the jazz session was a certain loser, with a deficit that can't be overcome by the returns from the food chain. "The weather was against us," he said. "We ran too late in the season, but they were the only dates the artists were available."

Just Like Hair Tonic

For the first time, a disk company is luring customers with a "money back guarantee" on an LP package. RCA Victor is using the old pitch on a new album, "A Christmas Sound Spectacular," a collection of instrumentals.

If no like, customers just mail the LP back to Victor and get their purchase price refunded.

Cops Ask Ban On Clark R&R in Mpls.

Minneapolis, Oct. 20.

Because of a riot during a Kansas City performance Sunday (18) and past experiences here with rock 'n' roll shows, Minneapolis Police Chief Milton Winslow has asked the City Council to cancel Dick Clark's "Caravan of Stars" (without Clark) which radio station WDOY has skedded for the Auditorium Oct. 28 behind extensive advertising.

Winslow's request was based on previous experience locally with rock 'n' roll shows, four of which resulted in violence during past year. At one here last Nov. 21, eight policemen were hospitalized when violence erupted. Two weeks later, five teenage girls were hospitalized in another such show. It was necessary to send five police squads to Auditorium when a gang of youths massed for attack on 12 off-duty policemen hired to keep order.

City Council will meet tomorrow (Wed.) to act on recommendation. If the Aldermen do not impose a ban, he'll not do so, Winslow said, but will demand that General Artists Corp., booking it, provide sufficient men to maintain order, "as they have never done before and don't intend to do."

'Copyright Symposium' A Top Book of Its Class

No. 10 in the "Copyright Law Symposium" volumes sponsored by ASCAP, as part of the Nathan Burkan Memorial Competition (Columbia Univ. Press; $5), is another worthy addition to the copyright books indispensable in this day and age to show biz and show biz attorneys. This is the 20th annual Burkan competition—named in honor of the founder-attorney of the American Society of Composers, Authors & Publishers—and this year Chief Justice Frank R. Kenison, of the New Hampshire Supreme Court, and Judge Alfred P. Murrah, of the U. S. Court of Appeals of the 10th Circuit, selected the 10 best papers from the 510 submitted by students at 96 law schools throughout the U. S.

It is a tiptop cross-section of discussion and opinion on salient copyright matters, ranging from jukeboxes to performing rights, publications in periodicals to "publication" by recordings. ASCAP prexy Stanley Adams wrote the preface and ASCAP general counsel Herman Finkelstein wrote a lengthier introduction. But, of course, the papers themselves are the prime appeal in this excellently edited and produced volume.

Abel.

LATIN LONGHAIR 'IN' ON BMI STUDE AWARDS

Broadcast Music Inc. is opening its Student Composers Awards for the first time to young longhairs from South America in addition to contestants from U. S. and Canada. SCA gives prizes totalling $10,000 to student composers. It spelled out a total of $60,000 in the eight years of its existence.

The judging panel is made up of deans of various music schools, composers, publishers and longhair performers. The contest is open until Feb. 29, 1960.

VARIETY Scoreboard OF 20 TOP TALENTS AND TUNES

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**BOBBY DARIN** (Atco)	Mack The Knife*
2	2	**PAUL ANKA** (ABC-Par)	Put Head On My Shoulder†
3	3	**FLEETWOODS** (Dolton)	Mr. Blue†
4	6	**SANDY NELSON** (Original)	Teen Beat†
5	13	**ANDY WILLIAMS** (Cadence)	Lonely Street*
6	7	**JERRY WALLACE** (Challenge)	Primrose Lane*
7	4	**EVERLY BROS.** (Cadence)	Till I Kissed You†
8	12	**DELLA REESE** (Victor)	Don't You Know*
9	..	**CRESTS** (Coed)	Angels Listened In†
10	16	**WINK MARTINDALE** (Dot)	Deck of Cards†
11	5	**SANTO & JOHNNY** (Can.-Amer.)	Sleep Walk†
12	17	**COASTERS** (Atco)	Poison Ivy†
13	10	**FRANKIE AVALON** (Chancellor)	Just Ask Your Heart†
14	11	**JOHNNY & HURRICANES** (Warwick)	Red River Rock†
15	8	**BROWNS** (Victor)	Three Bells*
16	18	**NINA SIMONE** (Bethlehem)	I Loves You Porgy*
17	19	**MORMON TABERNACLE CHOIR** (Col)	Battle Hymn of Republic*
18	14	**LLOYD PRICE** (ABC-Par)	I'm Gonna Get Married†
19	9	**IVO ROBIC** (Laurie)	Morgen†
20	15	**PHIL PHILLIPS** (Mercury)	Sea Of Love†

* ASCAP † BMI

Self-Rule or Ruin?

Continued from page 59

the Current Writers Committee and who was the first lawyer to be heard in opposition yesterday (Mon.) after the Government and ASCAP attorneys outlined the plan, directed his fire at the monetary distribution system only as it affects ASCAP tunesmiths.

'Destructive' & 'Discriminatory'

He called the plan "most destructive" and "discriminatory" against the curent and active writer, particularly in the section which calls for the setting up of a 30% fund for "recognized works." Under this fund, which would comprise 30% of the whole writer's kitty, only songs that were at least one year old would be paid off. This, Eastman said, was a continuation of a long-standing philosophy in ASCAP that the "founding fathers," or the older an less active writers, should be taken care of one way or another.

Eastman pointed out that a "recognized work" is "not a work of distinction or merit." In fact, it could be a piece of junk, just so long as it was slightly aged. He called ASCAP's proposal to give writers the option of a 100% performance payoff a "snare and a delusion" since they would be cut off from large shares of the overall pot which ASCAP divvies up. In a statistical breakdown to show how the "recognized works" fund would affect currently active writters, he adduced figures of actual songwriters' performances which revealed income cuts of up to 33% if the new plan were to go into effect.

Asks 100% Payoff

Judge Ryan asked Eastman what he proposed. Eastman replied that a full 100% performance payoff was preferable to the proposed plan. Short of that, Eastman preferred to remain with the old plan. Judge Ryan's close questioning of Eastman and subsequent lawyers, who were critical of the plan, suggested that the jurist was disposed to sign the consent order to avoid the showdown of an antitrust suit.

For the dissident publishers, attorney Charles Horsky, representing Sam Fox Music, Movietone Music, Pleasant Music and Jefferson Music, focussed on the amendments to the weighted vote procedure. While conceding that the new plan cut back the power of the dominant publishers, now on the board of directors, from 63% to a maximum of 41% of the votes, Horsky emphasized that it did not eliminate their power to control ASCAP's administration. Repeatedly, under the judge's questioning, he refused to grant that the proposed changes would in any way substantially change the power of the big publishers to manipulate ASCAP as they saw fit.

Raps Logging System

Horsky also attacked the logging procedures under the new plan. He stated that whatever statistical plan was adopted, it would be nullified by the fact that ASCAP employees, who ultimately are responsible to the ASCAP board, would be processing the raw material. He proposed that this job be given to an outside agency free of ASCAP control or influence. If the costs were higher, Horsky stated that it would still be a low price for attaining the ends of justice. Horsky additionally pointed out that the ASCAP clerks in the logging department had shown themselves unable to identify a high percentage of the music on the taped logs made of indie station broadcasts, thus cutting off many publishers and writers from deserved income.

Horsky's targets were the lack of democratic procedures, inadequate logging and the use of subjective criteria in the determination to payoffs in several song categories, notably arrangements of public domain material. On democratizing ASCAP, Horsky proposed dividing the publishers into three categories, according to revenues earned, with each category having the right to elect four members apiece to the board. He called totally inadequate the proposal to allow a group of publishers, representing one-twelfth of the total vote, to elect one board member.

Horsky, in behalf of his clients, moved to intervene in the suit as one of the parties in the case. The judge, however, rejected this motion immediately, only permitting Horsky and the other lawyers to appear as "friends of the court." The only proper parties to the action, according to the judge, were ASCAP, as an entity, and the Dept. of Justice. Horsky, however, challenged the ability of ASCAP to represent the dissidents, but Judge Ryan insisted that ASCAP was represented by its duly appointed officers.

Among other lawyers attacking the proposed decree was Arthur L. Fishbein, attorney for Ralph Peer's Southern Music and affiliates. Fishbein also attacked the "self-perpetuating" board of directors and stated that the new voting procedures were "illusory." He also proposed a system of class voting.

Attorney Leonard Zissu, representing the String Composers Assn., directed his fire at the payoff on background music. Attorney Mort Scheffer, representing a group of Chicago publishers, questioned the proposed plan to drop the ABC radio network from future logging. Several Chi publishers, with contacts on the ABC "Breakfast Club" show originating in Chicago, are opposed to dropping ABC.

ASCAP Dissidents

Continued from page 1

proval of the consent order was a direct consequence of the critical hammering of the consent order by a long succession of lawyers and individual members of ASCAP. Even before Arthur Dean, ASCAP's special counsel from the firm of Sullivan & Cromwell, could finish his reply to the critics, Judge Ryan said there was apparently "no consent" for the proposed consent order, referring to the vigorous attacks from the ranks.

Another crucial factor in Judge Ryan's thinking was the special report made by the staff of the House Small Business Committee on the consent decree. While the report granted that the proposed decree represented an advance over the current setup, the staff concluded that more changes were needed in virtually every area of ASCAP's administration. Judge Ryan stated he was in substantial agreement with the approach of the staff report.

Judge Ryan ordered ASCAP to set the machinery into motion immediately for a vote on the consent order. Meetings will be held on both coasts within the next five or six weeks prior to the vote and all factions were given the right to solicit the membership for support. It will be a "yes" or "no" plebescite on whether the members approve the consent decree. Judge Ryan said he wanted the vote counted on a purely numerical basis solely for his own information. He obviously wants to determine whether the results of the weighted vote, under which publishers and writers have ballots in proportion to their earned revenue, differs radically from the one-vote-per-man system.

Judge Ryan indicated that his approval of the consent order hinged directly on th outcome of the vote. He ordered another hearing for Jan. 6, at which time the vote will have been completed.

SHAPIRO'S 'OUR SONG' FOR TIRED BLOOD MOB

Nat Shapiro, artists & repertoire director of Columbia Records international department, is compiling a songbook for Simon & Schuster to be titled "Dear, They're Playing Our Song." It'll cover tunes from 1920 through 1941 and is designed as a nostalgic tome for the "younger middle aged."

Book will emphasize songs that were popularized in that period through radio, name bands, night clubs, films and vaude. It's scheduled for publication in the fall of 1960.

Hanover Pub Cos. in Tie With British Chappell

Buddy Robbins, veepee in charge of the Hanover-Signature publishing firms, Rojan (ASCAP) and Vision (BMI), has firmed a worldwide publishing tie with Chappell & Co. Ltd. of England. Deal gives the British firm exclusive rights to firms' material outside of U.S. Negotiations have been underway for about a month between Robbins and Louis Dreyfus, of Chappell's British wing.

Robbins is currently scheduling a European trek to visit the Chappell branch offices. He'll be accompanied by Bob Thiele, Hanover-Signature prexy.

Bob Carter Joins Palette

Bob Carter has joined the Palette label as regional promotion manager.

He was formerly with Ardmore and Beechwood Music.

Cinco Latinos, No. 1 On S.A. Disk Parade, Nab Fat Coin on Espanol Circuit

Buenos Aires, Oct. 20.

South America's No. 1 diskers, the Cinco Latinos, whose cuttings for Columbia Argentina are regular Latin-American bestsellers, have been signed for a big tour. They started in Mexico City Oct. 9, at the Teatro Iris and on tv, and wind up eventually in Madrid and other parts of Europe.

Vocal quintet (four men and a girl), with over 250,000 disks sold by Columbia, is as popular in Uruguay, Paraguay, Bolivia, Cuba, Columbia, Brazil, Spain, Chile and Peru as in Argentina. In Chile some months ago the group earned a record $2,500 a week, plus lodging and round-trip fares, for appearances at the Astor Theatre, broadcasters on Radio Corporation, and at the Club Media Noche nitery in Santiago.

In B. Aires the Cinco Latinos were one of the attractions at the El Nacional Theatre early in the year.

The Mexican booking is for the highest fee so far earned by a Latin-American act $6,000 a week. The four weeks in Mexico will add up to total earnings of $30,000 including personal appearances, tv, etc.

The Cinco Latinos, despite their Latin handle, are mainly of Italian descent. Members of the group are Estela Rabal, Ricardo Romero, Hector Von Santi, Jorge Francisco Pataro and Mariano Grisiglioni.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Washington—(Super Music)	Albany—(Van Curler's)	Philadelphia—(Goody's)	Miami—(Spec's Records)	Memphis—(Trentwood Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Mus.)	Louisville—(Variety Records)	Chicago—(Little Al's)	Detroit—(Harper Music)	Cleveland—(Record Rendezvous)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Hollywood—(Wallichs' Music City)	San Francisco—(Columbia Music)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**BOBBY DARIN** (Atco) **Mack the Knife**	1	1	1	..	1	1	1	1	4	4	3	3	1	1	1	1	7	1	1	164
2	3	**FLEETWOODS** (Dolton) **Mr. Blue**	3	..	6	1	6	2	2	2	..	6	2	1	10	..	..	3	3	2	..	105
3	2	**PAUL ANKA** (ABC-Par) **Put Your Head On My Shoulder**	2	5	2	..	3	4	4	10	..	1	5	5	..	2	..	2	5	7	8	100
4	5	**SANDY NELSON** (Original) **Teen Beat**	8	7	..	..	4	9	..	6	3	7	1	..	..	..	2	5	..	10	6	64
5	7	**JERRY WALLACE** (Challenge) **Primrose Lane**	..	..	..	3	9	8	5	3	..	..	..	6	..	4	4	10	..	5	..	53
6	14	**DELLA REESE** (Victor) **Don't You Know**	4	..	10	..	..	..	..	..	..	..	6	2	5	..	..	..	4	3	4	50
7	12	**WINK MARTINDALE** (Dot) **Deck of Cards**	6	..	4	..	..	..	6	..	..	..	..	7	6	5	3	..	8	6	..	48
8	4	**EVERLY BROS.** (Cadence) **Till I Kissed You**	7	3	8	..	..	3	..	8	8	..	..	..	..	..	10	4	..	..	..	37
9	8	**COASTERS** (Atco) **Poison Ivy**	9	10	7	..	2	6	..	..	..	..	..	..	9	..	5	8	..	8	..	35
10	17	**ANDY WILLIAMS** (Cadence) **Lonely Street**	..	..	3	7	7	..	..	..	..	..	..	..	..	7	..	7	..	..	3	32
11	11	**JOHNNY & HURRICANES** (Warwick) **Red River Rock**	5	..	5	..	..	10	..	..	..	3	7	..	..	..	..	..	6	..	..	30
12	6	**SANTO & JOHNNY** (Canadian-Amer.) **Sleep Walk**	..	4	..	..	5	5	..	5	..	..	..	..	..	..	..	..	..	..	..	25
13A	10	**FRANKIE AVALON** (Chancellor) **Just Ask Your Heart**	10	..	..	..	8	..	..	9	7	..	8	..	..	..	8	6	10	..	..	22
13B	15	**NINA SIMONE** (Bethlehem) **I Loves You Porgy**	..	..	..	8	..	7	..	..	2	..	..	..	..	..	6	..	..	..	..	22
15	20	**MORMON TABERNACLE CHOIR** (Col.) **Battle Hymn of Republic**	..	..	..	..	10	..	10	..	..	..	..	9	..	6	..	..	..	..	2	18
16		**CRESTS** (Coed) **The Angels Listened In**	..	..	..	5	..	..	..	..	6	..	..	..	..	..	..	..	..	..	5	17
17A	16	**IVO ROBIC** (Laurie) **Morgen**	..	9	..	..	..	..	..	..	..	..	..	..	..	3	..	9	..	..	9	14
17B		**ERNIE FIELDS** (Rendezvous) **In the Mood**	..	..	..	..	..	..	..	..	..	5	..	..	3	..	..	..	..	..	..	14
19A	13	**PHIL PHILLIPS** (Mercury) **Sea of Love**	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	12
19B	22	**BO DIDDLEY** (Checker) **Say Man**	..	..	..	..	..	..	..	7	5	..	..	..	..	..	..	..	9	..	..	12
21		**GUY MITCHELL** (Columbia) **Heartaches by Number**	..	..	..	4	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	11
22A	9	**BROWNS** (Victor) **Three Bells**	..	2	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	10
22B		**ROCK-A-TEENS** (Roulette) **Woo-Hoo**	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	..	..	..	..	10
22C	19	**FIREFLIES** (Ribbon) **You Were Mine**	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	2	..	..	10
25		**RONNIE HAWKINS** (Roulette) **Mary Lou**	..	..	..	..	..	..	7	..	..	..	9	10	..	..	9	..	..	..	..	9

Inside Stuff—Music

Stanley Green's book, "The World of Musical Comedy," for Ziff-Davis, will arbitrarily limit itself to the composers unless the librettist-tunesmith collaboration is so indelibly twinned as to defy a schism. Each composer will get a separate chapter although a few may be combined into one heading and, as the following unfold, it is obvious that the evolution of the operetta into musicomedy writers will be explored, viz., Victor Herbert, George M. Cohan, Jerome Kern, Rudolph Friml, Sigmund Romberg, Irving Berlin, George Gershwin, Vincent Youmans, Richard Rodgers & (Lorenz) Hart, Rodgers & (Oscar) Hammerstein 2d, Cole Porter, Arthur Schwartz, Harold Arlen, Vernon Duke and Burton Lane (These three in one chapter), Kurt Weill, Harold Rome, Richard Adler & Jerry Ross, Leonard Bernstein, Frank Loesser, Jule Styne and Meredith Willson. There will be 200 photos and a diskography of their works, including original casts and "album casts" (such as Goddard Lieberson's re-creation of yesteryear musicals on the Columbia label).

The recent suggestion by Don Costa, United Artists Records' artists & repertoire chief, that a new tag be found for current pop music brings the proposal by veteran songsmith Pat Ballard that perhaps it should be called "the beat." Costa had pointed out that rock 'n' roll no longer was an adequate description of what was going on in pop music. Ballard, however, contends that the same evolution has gone on in the jazz world. He asks: "Is Dave Brubeck's wayout stuff jazz or is Eddie Condon's? Both can't be, in the true sense, because they are as different as black is from white." The basic force in pop music, according to Ballard, is "that teenagers want excitement and they're never gonna give records a Julliard-type o.o."

Spencer Press, reference book publishers based in Chicago, is spreading into the disk field as national school and library distributor for Columbia Records. Tieup between Col and Spencer is designed to make the diskery's product available to educators in areas where the record retailers have not previously stocked material of particular interest to schools and libraries. Spencer Press has already made up a special catalog of records for schools, universities and libraries.

John Paris, English disk jockey over German radio-tv stations in Frankfurt and Hamburg, has just produced his first record album in Germany. Called "Berlin—Rund um das Bradenburg Tor" (Berlin—Around the Brandenburg Gate), the album consists of two 12-inch Lps and offers a two-hour dramatic production, bringing the original voices of famed German personalities highlighting history. Platter begins with Kaiser Wilhelm II's declaration of war in 1914, taken from the first record ever made in Europe, and goes through West Berlin mayor

(Continued on page 66)

NATHAN HEADS DOT'S NEW BASE IN EUROPE

Hollywood, Oct. 20.

Expanding into the foreign field, Dot Records is setting up European operations. Prexy Randy Wood has appointed John Nathan as director of project with headquarters to be established either in Paris or Rome.

Nathan, a son of John B. Nathan, Paramount Pictures director general for Continental Europe and North Africa, currently is in Hollyto study label's U.S. operations.

Hi-Fi Show Stocks 4 Floors in Hub Spread

Boston, Oct. 20.

The sixth annual high-fidelity show last weekend (16-18) cuffo hypo for the trade and consumers, nabbed one of the biggest attendances at the Hotel Touraine where the show took four floors for exhibits.

More than 90 radio manufacturers and many New England distribs played their latest equipment. Arthur Fiedler and Frederick Fennell opened the exhib, Fiedler as conductor of Boston Pops, Fennell as conductor of Eastman School of Music, Rochester, N.Y. Records by both are steady hi-fi fare.

FM stations WCRB, WXHR and WBCN had demo studios with announcers and staff on hand. Show was under supervision of Richard L. Kaye, with Arthur Johnson as manager and Peg McCarthy, assistant manager.

'Moonlight & Roses' Case Flowers In High Court for Renewal Hearing

Washington, Oct. 20.

The U.S. Supreme Court will review the copyright renewal case involving the tune, "Moonlight and Roses." The high court granted the petition of Miller Music, through its attorney Julian T. Abeles, to review the decision of the U.S. Court of Appeals which dismissed Miller's complaint against Charles N. Daniels Music. It was only the third time in 20 years which the Supreme Court agreed to review a case involving a copyright question.

Suit involves the title to the interest in the song through writer Ben Black. It was written by Black and Charles Neil Daniels in 1925 and was originally published by Villa Moret Music and subsequently assigned to Miller. In 1946, Black assigned his renewal to Miller and, having no wife or children, his three brothers joined in the assignment. In 1950, Black executed a will under which he left his estate to his nephews and nieces. Later that year, he died prior to the period when an application for renewal could be made. In 1952, his executor renewed the copyright, whereupon Black's heirs assigned the renewal to the Daniels firm. The assignment was approved by the California courts where Black's will was probated.

It was Daniels' contention that Millers was bound by the court's approval of the assignment and, in any case, since Black had died before the renewal period, he could not make the assignment to Miller. The U.S. District Court held that Black's prior assignment to Miller was ineffective and the U.S. Court of Appeals upheld the lower court's ruling.

The Supreme Court's decision will resolve the rights under innumerable renewal assignments made by authors to publishers where the author dies before the right of the renewal accrues and leaves no widow or children. Attorneys for Daniels are Lewis A. Dreyer, Jack M. Ginsberg and Milton A. Rudin.

Irving Fields Trio Low Lure at Carnegie

Irving Fields, a good cocktail pianist, and his duo of rhythm accompanists tried the Carnegie Hall, N.Y., concert route Sunday night (18) with little success. The vast auditorium's main floor was less than one-third filled while the balconies were not even opened for business. The top was $4.75.

Fields played in a flashy style utilizing fast trills up and down the whole keyboard. And he used this gimmick over and over again on a program consisting of pop standards, showtunes and occasional Latin numbers. He also introduced what he called one of his "classical" compositions, a piano concerto in five movements titled "An American Forest." It was pleasant descriptive music which Fields played with the same technique used on the other numbers.

Herm.

Col Branch Shift

Vaughn Tidemand succeeds Mary Antibus as manager of Columbia Records' Indianapolis branch. Miss Antibus resigned recently.

For the past five years, Tidemand had been associated with the Capitol Records Distributing Corp. in various capacities and most recently was branch operations manager in Detroit.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Boston—(Jordan Marsh)	Washington—(Super Music)	Albany—(Ten Eyck Records)	Philadelphia—(Goody's)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Louisville (Shackleton's)	Dallas—(Titche-Goettinger)	Memphis—(Trent-Wood)	San Antonio—(San Antonio Music)	Atlantic—(Rich's Dept. Store)	Cleveland—(Higbee's)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Portland—(Meier & Frank Records)	San Francisco—(Sherman Clay)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**KINGSTON TRIO** (Capitol) **At Large** (T 1199)	1	1	1	6	8	2	1	1	3	7	..	5	1	1	1	1	..	7	2	148
2	2	**JOHNNY MATHIS** (Columbia) **Heavenly** (CL 1351)	5	4	2	2	1	1	2	2	1	3	5	1	..	4	9	2	1	1	6	146
3	3	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)	3	2	..	4	9	4	..	4	..	5	2	..	5	7	..	4	..	3	1	90
4	6	**MORMON TABERNACLE CHOIR** (Col.) **Lord's Prayer** (ML 5386)	..	..	..	..	..	..	..	..	2	1	1	2	8	6	..	8	7	2	4	67
5	7	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	6	3	..	1	..	..	..	8	10	..	6	7	2	10	2	10	..	6	10	62
6	5	**FRANK SINATRA** (Capitol) **No One Cares** (W 1221)	4	..	4	3	4	3	..	9	..	..	..	..	4	..	6	7	6	..	..	60
7	4	**JOHNNY MATHIS** (Columbia) **More Great Hits** (CL 1344)	2	5	..	..	6	..	..	10	..	..	..	6	..	3	8	6	..	..	..	52
8	12	**KINGSTON TRIO** (Capitol) **The Hungry 1** (T 1107)	..	6	..	..	..	..	..	3	6	..	4	..	..	6	..	3	..	5	..	44
9	15	**PORGY & BESS** (Columbia) **Soundtrack** (CL 5410)	..	8	3	..	7	7	7	5	..	9	..	..	..	..	..	..	..	..	..	31
10	10	**HENRY MANCINI** (Victor) **Peter Gunn** (LPM 1956)	9	..	..	..	3	..	..	..	..	6	10	..	..	2	..	..	8	..	..	28
11	16	**MITCH MILLER** (Columbia) **Party Sing With Mitch** (CL 1331)	7	..	..	8	..	..	..	..	..	..	..	9	10	..	3	5	..	..	9	26
12	9	**BOBBY DARIN** (Atco) **That's All** (Atco 404)	..	..	..	..	..	5	..	..	..	..	..	..	..	..	4	..	9	10	5	22
13	21	**DAVID SEVILLE** (Liberty) **Sing With Chipmunks** (LRP 3132)	..	..	..	..	..	8	..	..	5	..	..	10	..	..	..	4	..	..	8	20
14	..	**LEE/SHEARING** (Capitol) **Beauty and the Beat** (T 1219)	..	..	..	..	..	..	4	..	8	..	..	..	..	..	..	2	..	..	..	19
15	17	**NINA SIMONE** (Bethlehem) **Nina Simone** (BCP 6028)	..	7	..	10	..	6	..	..	..	..	3	..	..	..	..	..	..	..	..	18
16	..	**RAY CONIFF** (Columbia) **Talk of the Town** (CL 1334)	..	..	..	..	..	..	6	..	..	..	..	4	9	..	10	..	..	..	..	15
17A	..	**ROGER WILLIAMS** (Kapp) **With These Hands** (KS 3030)	..	..	..	..	..	9	..	..	..	..	7	..	..	..	..	..	..	..	8	14
17B	19	**RICKY NELSON** (Imperial) **Songs by Ricky** (LP 9082)	..	..	..	..	..	..	..	..	..	..	..	..	3	..	5	..	..	..	..	14
19	13	**HARRY BELAFONTE** (Victor) **At Carnegie Hall** (LOC 6006)	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	12
20A	18	**PREVIN/ROSE** (MGM) **Secret Songs for Young Lovers** (E 3716)	..	..	..	..	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	10
20B	..	**MORTON GOULD** (Victor) **1812 Overture**	..	..	..	..	..	..	..	..	9	..	..	3	..	..	..	..	..	..	..	10
22A	..	**MILES DAVIS** (Columbia) **Porgy & Bess**	10	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	9
22B	..	**SOUTH PACIFIC** (Columbia) **Original Cast**	..	..	9	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	9
24A	..	**GYPSY** (Columbia) **Original Cast** (OL 5420)	..	..	..	..	..	..	8	6	..	..	..	..	..	..	..	..	..	..	..	8
24B	..	**MARTIN DENNY** (Liberty) **Quiet Village** (LRP 3122)	..	..	..	..	..	..	9	..	..	..	9	..	..	..	9	..	..	9	..	8

Erroll Garner's $12,000 At Carnegie 1-Nighter In Hurrah for Hep Hurok

Longhair impresario S. Hurok knew what he was doing when he decided to become a parttime hipster and take jazz pianist Erroll Garner into his fold. During the past year Garner had been racking up top grosses in concert for the Hurok office but his b.o. potency was firmly established when he bowed at New York's Carnegie Hall last Friday (16). It was a packed house, that went clean two days before the concert, and drew in a hefty $12,000.

The response to the Garner gig was so great that there's already talk of bringing him back to Carnegie Hall for another stand some time in January. And the way Garner lays out his concert, there's no reason why his second Carnegie shot shouldn't do as well. His performance is pegged on improvisations and surprises that depend on his mood and the audience reaction. In fact, the program notes are minimized to "First Group" and "Second Group," with nobody really knowing in advance what's going to come out of that hot piano.

He was in an apparently good mood Friday night and the SRO crowd was definitely with him, for he dished out two solid sets that were full of rhythmic joy and inventiveness. Garner was in top form and was obviously enjoying himself, too, because he kept the sets running overtime. His "First Group" presentation, for example, ran close to 60 minutes. In the first half, Garner confined his work mainly to theme development that was rich in musical whimsy. He complemented this mood neatly in the second half, moving into a freewheeling, driving style that really showed his force at the keyboard. It was here, too, that his accompanists (Edward Calhoun, bass, and Kelly Martin, drums) came into their own and they made it the most happy trio that's been heard on the Carnegie stage in some time.

Gros.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Peter Tripp—WMGM—New York	Jack Rowzie—WWDC—Washington	Arnie Kuvent—WGAN—Portland	Joe Hyder—WEZE—Boston	Tony Davis—WOCB—Cape Cod	Ed Truman—WSAR—Fall River	Lynn Smith—WKCB—Berlin	Gary Howard—WKNE—Keene	Danny Stiles—WNJR—Newark	George Le Zotte—WTRY—Albany-Troy	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Jack Murphy—WRUN—Utica	Lee Vogel—KQV—Pittsburgh	Ron King—WTRL—Bradenton	Darrel H. Dreyer—WMFJ—Daytona Beach	Charlie Murdock—WQAM—Miami	Burl Q. Womack—WSAV—Savannah	Bob Kay—WAVE—Louisville	Duane Wadsworth—KELP—El Paso	William Davis—WLOW—Norfolk	Jim Mills—WGN—Chicago	Roy Fox—WIKY—Evansville	Wayne Cody—WMAY—Springfield	George Cromwell—KFBI—Wichita	Dan Anderson—WLOL—Minneapolis	Art Blaski—WJON—St. Cloud	Don Warnock—KUDL—Kansas City	Gene Piatt—WOW—Omaha	Frank Ward—WSAI—Cincinnati	Phil McLean—WERE—Cleveland	Bill Dawson—WLMJ—Jackson	Bob Stanley—WHOT—Youngstown	John Michaels—WOKY—Milwaukee	Al Radka—KFRE—Fresno	Bob Crane—KNX—Los Angeles	Jack Fleming—KRNO—San Bernardino	Roy Bell—KIMN—Denver	Tom Murphy—KISN—Portland	Paul Coburn—KWIC—Salt Lake City	TOTAL POINTS
1	1	8	Bobby Darin	Atco	*Mack the Knife	1	1	1	2	..	2	1	8	1	3	2	6	7	1	3	1	4	1	1	..	1	1	..	1	1	1	10	1	..	2	7	..	2	1	5	..	7	..	2	5	270
2	2	5	Fleetwoods	Dolton	†Mr. Blue	3	6	8	5	..	3	..	4	..	1	1	..	2	2	1	..	2	..	9	..	3	..	..	3	5	6	..	2	1	5	..	2	4	6	8	..	3	7	4	3	199
3	5	7	Paul Anka	ABC-Par	†Head on My Shoulder	2	2	2	..	..	9	5	3	..	7	..	..	1	3	8	2	3	..	2	..	2	9	..	2	4	2	1	3	..	9	..	5	10	4	10	..	1	..	..	..	175
4	11	6	Della Reese	Victor	*Don't You Know	4	10	3	1	1	..	..	..	..	4	..	2	10	7	..	..	6	..	..	..	5	..	3	..	..	..	..	..	..	..	5	7	..	..	..	..	4	9	..	1	105
5	6	7	Andy Williams	Cadence	†Lonely Street	..	3	..	7	..	10	10	..	..	..	..	..	5	..	..	..	10	..	..	3	4	4	6	5	..	4	3	5	..	..	..	3	..	..	4	..	6	..	6	6	95
6	8	6	Sandy Nelson	Original	†Teen Beat	..	..	6	..	..	4	..	..	..	..	..	7	9	6	4	..	5	..	5	..	..	..	..	..	2	..	9	..	..	1	..	..	3	3	..	..	..	..	1	..	89
7	7	10	Everly Bros	Cadence	†Till I Kissed You	8	8	..	..	..	..	3	..	..	..	5	9	..	..	2	..	..	2	6	..	9	..	..	4	6	..	..	..	..	..	6	..	8	..	..	5	..	8	..	76
8	35	5	Mormon Choir	Columbia	*Battle Hymn	..	..	9	6	2	..	4	..	..	..	6	1	6	..	..	5	..	10	..	..	..	..	..	8	..	..	..	8	5	..	..	..	..	..	..	10	..	..	..	2	72
9	10	8	Jerry Wallace	Challenge	*Primrose Lane	6	..	..	..	..	..	..	..	..	5	10	..	..	..	5	4	..	..	..	..	6	..	..	6	..	5	..	4	..	..	..	..	..	..	1	..	..	..	3	6	66
10	14	5	Wink Martindale	Dot	†Deck of Cards	5	4	..	..	..	..	..	..	..	9	..	..	..	..	..	..	1	..	..	..	..	..	5	7	..	3	8	..	..	..	..	7	..	..	..	..	2	..	..	..	64
11	9	13	Ivo Robic	Laurie	†Morgen	..	..	..	..	..	1	2	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	8	9	..	..	2	..	..	..	1	10	..	..	..	..	7	..	54
12	3	11	Browns	Victor	*Three Bells	..	..	..	..	..	6	9	..	2	..	..	..	..	..	..	..	..	3	..	..	..	3	..	..	10	..	..	..	3	..	..	..	9	2	..	..	..	..	..	..	52
13	4	10	Santo & Johnny	Can. Amer	†Sleep Walk	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	4	4	6	..	2	..	..	3	..	..	..	..	..	..	..	8	9	9	..	9	..	9	..	50
14	12	6	Frankie Avalon	Chancellor	†Just Ask Your Heart	..	..	4	..	..	..	8	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	4	..	..	..	..	..	..	5	..	..	2	..	..	..	42
15A	10	7	Coasters	Atco	†Poison Ivy	10	7	7	..	..	..	..	..	..	..	4	..	..	4	..	..	8	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	36
15B	36	4	Paul Evans	Guaranteed	*Sitting in the Back Seat	..	..	..	..	8	..	..	5	..	8	..	..	3	..	6	..	..	..	..	..	..	..	1	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	36
15C	42	2	Frank Sinatra	Capitol	*Talk to Me	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	..	..	1	..	..	9	..	..	..	..	..	..	..	6	..	..	..	4	..	..	..	..	4	36
18	16	10	Johnny & Hurricanes	Warwick	†Red River Rock	7	5	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	8	..	..	..	33
19	19	2	Conway Twitty	MGM	*Danny Boy	..	..	5	..	3	..	..	..	7	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	30
20	20	3	Kingston Trio	Capitol	†Worried Man	..	..	..	8	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	4	..	..	..	..	..	..	..	8	10	..	26
21	39	3	Ernie Fields	Rendezvous	*In the Mood	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	2	..	..	..	3	..	..	..	..	..	..	25
22	22	13	Tommy Edwards	MGM	*I've Been There	..	..	..	4	..	5	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	24
23	..	1	Brook Benton	Mercury	†So Many Ways	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	4	..	..	..	..	..	..	..	..	..	23
24	..	2	Jivin Gene	Mercury	†Breaking Up Is Hard	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	7	..	..	..	..	1	..	..	..	..	..	..	..	..	..	21
25	15	10	Lloyd Price	ABC-Par	†I'm Gonna Get Married	9	..	..	..	..	..	..	..	..	..	..	4	..	..	7	..	..	6	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
26A	..	1	Rock-a-Teens	Roulette	†Woo Hoo	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	18
26B	..	1	Four Lads	Columbia	*Happy Anniversary	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	2	..	..	..	..	18
28A	30	9	Nina Simone	Bethlehem	*I Loves You Porgy	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	17
28B	41	2	Johnny Mathis	Columbia	*Misty	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	8	..	17
30A	..	3	Pat Boone	Dot	*Fools Hall of Fame	..	..	..	..	..	..	6	10	..	..	..	..	..	..	..	..	..	..	..	..	5	..	9	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	16
30B	..	1	Isley Bros	Victor	†Shout	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	16
30C	..	1	Fireballs	Rank	†Torquay	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	16
33A	..	1	Jimmie Rodgers	Roulette	†Tucamarci	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	7	..	6	..	..	..	..	..	..	..	..	..	..	..	15
33B	..	1	Skyliners	Calico	†It Happened Today	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	1	..	..	15
35	..	2	Crests	Coed	†The Angels Listened In	..	..	..	..	..	..	..	..	..	10	..	5	..	..	..	..	..	..	..	..	8	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
36	..	1	Guy Mitchell	Columbia	*Heartaches by Number	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	8	..	..	..	..	..	13
37	..	1	Dinah Washington	Mercury	*Unforgetable	..	..	..	10	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	12
38A	34	19	Phil Philips	Mercury	†Sea of Love	..	..	..	..	..	..	7	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
38B	45	4	Homer & Jethro	Victor	†Battle of Kookamonga	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	11
38C	21	2	Tommy Sands	Capitol	*I'll Be Seeing You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	9	11
41A	29	4	Nick Todd	Dot	†Sayin' Something	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	9	11
41B	24	4	Connie Francis	MGM	*You're Gonna Miss Me	..	..	..	..	..	..	..	..	5	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	9
41C	..	1	Jennie Smith	Columbia	*It's a Crying Shame	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
44	25	2	Islanders	Mayflower	*Enchanted Sea	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	3	..	..	..	..	..	9
45	..	1	Ronnie Hawkins	Roulette	†Mary You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	10	7
																																		8	..	..	..	..	..	..	..	..	..	..	5

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On The Upbeat

New York

Sammy Kaye orch heads out Oct. 21 on a six-week tour of the midwest . . . **Dion (& The Belmonts** taking a leave of absence on doctor's orders. Group cancelled its cross-country tour scheduled for this month . . . **Don Hunstein**, Columbia Records public relations department photographer, back from Europe after touring with the N.Y. Philharmonic . . . American Society of African Culture will fete **Sekou Toure**, president of the Republic of Guinea, at the Waldorf-Astoria Nov. 3. Top U.S. Negroes are invited, among them being **Ella Fitzgerald** . . . **Jerry Vale**, Columbia disker, opens at the Frolics, Revere, Mass., for two weeks, Nov. 2.

Former **Tommy Dorsey** drummer **Alvin Stoller** gets a featured spot on "Another Evening With Fred Astaire" on NBC-TV Nov. 4 . . . **Kai Winding Septet** plays at Notre Dame, South Bend, Oct. 31 . . . **Gene Krupa** touring Army and Navy installations with his Verve recording quartet . . . **Frankie Vaughan** guest on Perry Como's NBC-TV show Nov. 11 . . . **Horace Silver Quintet** opens at the Five Spot Cafe Oct. 20 for two weeks. Drummer **Ray Brooks** will make his bow with the group.

Cleffers **Jerry Lieber & Mike Stoller** will produce **Rocky Matero's** first disk for Atlantic . . . **Tina Scott**, Mercury disker, currently at Casa Seville . . . Signature Records picked up the Thor slicing of **Jodie Sands'** "Turnabout Heart" . . . Shapiro-Bernstein moved to new headquarters on Fifth Ave. after 23 years at the RKO Bldg. . . . **Gloria Smyth** into the Village Vanguard Oct. 22 . . . **Erskine Hawkins** orch playing dates in Canada.

Matt Dennis returns to the Living Room next Monday (26) . . . **Morty Wax** has launched Creative Mailings for disk-artist promotion . . . **Enrico** opens at El Morocco, Montreal, Oct. 26 . . . Pianist **Charles Colston** takes over the intermission piano at Julius Monk's Downstairs at the Upstairs . . . **Sid Ascher** handling promotion for **Les Elgart** . . . NYU student **Frank Simone** signed to Adonis Records . . . **Polly Bergen** will open a dress shop in Knoxville, Tenn., in November.

London

Associated British-Pathe and Decca Records launch a full-scale campaign to give saturation coverage to six tunes featured in the former's **Tommy Steele** film "Tommy The Toreador." Sheet music, published by Peter Maurice Music, will be issued Nov. 6 . . . **Lou Preager** band quits Hammersmith Palais Dec. 23 after 18 years . . . Harold Davison agency pages **The Platters** for a British tour following their trip to U.S. bases in Germany in December . . . Skiffler **Lonnie Donegan** lined up for an American visit next February . . . **Deep River Boys** headed for Spain following their "Showtime" stint for BBC-TV Sunday (18) . . . Vogue Records Ltd. now acting as distributors for Decca group disks . . . Currently in Madrid, Italian rock 'n' rollers **Little Tony & His Brothers** are skedded to return to England in December . . . New singer **David Macbeth**, whose "Mr. Blue" has hit the U.S. top 20, debbed in Granada TV's "Song Parade" last night (Tues.) . . . Pye diskery releases a couple of numbers from the soundtrack of a pic made by Louis Armstrong and Danish singers **Nina** and **Frederick**, "The Formula For Love," sans distributor here at the moment . . . Singer **David Hughes** has cut a first platter for Top Rank label . . . Columbia disker **Tony Brent** on a six-week concert and radio tour of East and South Africa.

Hollywood

Mel Torme and **Ella Fitzgerald** may cut an album together for Verve . . . **Tony Randall's** first for Imperial is "Bits And Pieces" album which goes into release Nov. 1 . . . **Janet Blair** talking to RCA and **Rose Marie** to Capitol on a disk pact . . . **Bill Tracy** back after junkets for his Del Fi platter, "Taps of Summer" . . . **Warren Barker's** instrumental theme for "The Man and the Challenge" vidpix series will be waxed for Warners . . . **Don Ralke** set to arrange and conduct **The Eligibles'** next Capitol session.

Philadelphia

Harry James in one-nighter at Boulevard Ballroom Oct. 27 . . . Sunnybrook Ballroom skeds James, Oct. 31; **Harry Beneke**, Nov. 7; **Louis Armstrong**, Nov. 14 . . . Bookings for the Showboat include **Louis Jordan Tympani Five**, Nov. 9; **Dizzy Gillespie**, Nov. 16; **Bill Doggett**, Nov. 23 . . . **Joe Valino** works the Erie Social Club Oct. 31-Nov. 1 . . . **Al Martino** at Sciolla's Oct. 21-24 . . . Philadelphia Folk Music Festival, featuring **John Jacob Niles**, set for Town Hall Oct. 31 . . . **Louis Armstrong** signed for the Lions show at Convention Hall Nov. 25 . . . **Dayton Selby Trio** has joined the Laurie label . . . WHAT sponsoring **Four Freshman, June Christy** and **Stan Kenton** orch in concert at Academy of Music Nov. 3 . . . **Dukes of Dixieland** play for the Villanova Seminary Guild Oct. 25 . . . Local group, **The Revels**, on the **Dick Clark** tv show with their Halloween number "Midnight Stroll" (30) . . . **Dave Cavanaugh**, Capitol Records a&r man, at Red Hill Inn to line up recording session for **George Shearing's** new big band.

San Francisco

Mary Anne McCall in Frisco with her husband on scouting trip which she hopes will lead to resumption of her singing career . . . **Thelonious Monk** opened (20) at Blackhawk in his first Coast gig . . . **Georgia Gibbs** into Fairmont (22) . . . **Virgil Gonsalves** added an alto, making his group a septet, now rehearsing for opening of **Kenneth Patchen's** new jazz play at Palo Alto's Caffe Court Oct. 30 . . . Riverside discussing cutting an LP of **Cannonball Adderley** during his Jazz Workshop run . . . **Martin Denny** opening at Fack's (22) . . . **Ada Moore** into Ann Dee's 440 Club (20) . . . **Dick Contino** playing weekend date at Plaid Piper, in suburban Hillsdale.

NAIL RUSTY LANE ON BURGLARY CHARGES

Rock 'n' roll singer Rusty Lane, 20, was nabbed Monday (19) by West Orange, N.J., police in connection with 27 house burglaries in northern New Jersey.

The police quoted Lane as saying he had stolen because he needed money to pay off a 1959 convertible car and to finance his planned marriage in December. Lane had appeared on rock 'n' roll shows of deejays Alan Freed and Dick Clark. Lane's square handle is Karl Zeeb Jr.

NLRB

Continued from page 59

of their employment." As an alternative, it said any units found appropriate should be nationwide, not confined to Los Angeles. However, it further suggested a single unit embracing the musicians of all members of the Recording Industry Assn. of America, or at least all companies who have participated in joint bargaining with AFM in the past. AFM said this kind of industry-wide unit was justified in light of the kind of collective bargaining conducted so far in the record field. Capitol, Columbia and RCA joined AFM in these contentions.

NLRB rejected the argument that no unit should be set up. It said: "the facts demonstrate that musicians have a sufficient interest in the terms and conditions of employment to warrant giving them an opportunity to select a bargaining representative."

Multi-Employer Phase

It likewise overruled AFM's contention that a multi-employer unit be found appropriate. The board noted that in representation cases heavy weight is ordinarily given to the collective bargaining history of the industry involved. In the present case, this would have lent strength to AFM's plea for an industry-wide or multi-employer unit. However, NLRB said that in reviewing the collective bargaining arrangements made by AFM in the past, it found they contained "substantially similar and ambiguously worded closed-shop provisions." Where such provisions have been found in past cases, NLRB said it refused to give any weight to the bargaining history. Therefore, it would not in the present case.

NLRB ruled that all musicians who have been employed by the diskeries involved for two or more days during the past year are eligible to vote in the representation elections. MGA had proposed an eligibility standard of four days' employment, while AFM suggested one day.

Musicians, under the board's decision, include conductors, arrangers, orchestrators, copyists, proofreaders, librarians and recording musicians, but exclude composers and supervisors.

Inside Stuff — Music

Continued from page 63

Willy Brandt's compelling announcement on May 1, 1959, about the future of Berlin during the Russian crisis. (Documentaries are a new field in Germany's record industry and are doing very well there, say reports from Frankfurt.) The album, put out by Quadriga Ton of Frankfurt, as Paris' new firm is named, sells for 148 German marks (about $37), a very high price there. Nonetheless, in its first two months about 5,500 copies have been sold.

Mrs. Maria Louise Killick, court-declared inventor of a longplay sapphire needle, told a bankruptcy court hearing in London recently, that a U.S. tv-radio company had offered $10,000,000 for her patent, reports Reuters News Agency. She's appealing ruling, declaring her bankrupt, to House of Lords. British court last year ruled that Pye Ltd., large London radio-tv manufacturers, had infringed Mrs. Killick's 1945 patent for the needle, but she still hasn't received any of the $14,000,000 she hopes to collect from it and other firms allegedly infringing her patent.

A flock of RCA Victor executives are going to school for the next three weeks for courses in advanced management techniques at Skytop, Pa. The school is being run by instructors from Harbridge House in Boston. It's part of a longtime RCA policy of exec training, the company on occasion also utilizing the facilities of the Harvard Graduate School of Business Administration.

Not generally known that the 32-year-old twin heirs of the composer have formed Vincent Youmans Music Corp. to propagate his works. Vincent Jr., who was a farmer in Maryland for a time, is exec veepee of the company. His sister, Cecily, a medical student, is president of the company.

Artist-Disk Deals

Concertapes: Willie Wright

Singer-guitarist Willie Wright has signed with Concertapes and Concert-Disc, Wilmette, Ill. Outfit plans an LP release shortly called "Willie Wright at the Fickle Pickle." Spot is a Chi coffee house.

Decca: Omegas

The Omegas vocal group has signed with Decca, with initial release skedded for Nov. 1. Unit has also been set with Acuff-Rose Artists for songwriting services.

Cub: Rocky Hart

Cub Records, a subsid of MGM, has signed singer Rocky Hart. He bows this week with a coupling of "Come With Me" and "Every Day."

Hickory: Tommy Zang

Nitery singer Tommy Zang has signed with Acuff-Rose Artists Corp. and its Hickory label. His first single, cut last week, is due shortly.

Argo: Three Artists

Argo Records, jazz subsid of the Chess label, has pacted nitery singer Larry Cummings, guitarist Kenny Burrell, and trombonist Lou McGarity. Singles by each are skedded for early release.

Request: Jan Bart

H. J. Lengsfelder, artists & repertoire head of Request Records, has signed Jan Bart to the label. First project with Bart will be an album of Yiddish songs.

Diskery also signed French chanteuse Marguerite and a vocal group tagged Rampohn Holder & The Porknockers.

Live Music

Continued from page 61

for instance, was given the musical assignment on the "What Makes Sammy Run" two-parter on NBC. Bazelon points out that enterprising longhairs can find solid opportunities on tv, especially where the younger and more experimental producers, are concerned, without in any way compromising their own compositional standards.

Another young composer, David Amram, with roots in the jazz field as composer and French horn player, has done the score for "The Turn of the Screw," tv stanza fronting Ingrid Bergman. Amram, not quite 30, has been active in the background music field with several legit and film assignments, including the scores for "The Great God Brown" and "J.B." Amram's view is that background music must not only affect the viewer but the performers, and thus help them create and sustain desired dramatic effect. Amram, incidentally, has been signed to an exclusive writing pact by Frank Music, Frank Loesser's publishing operation.

Julie Stearns to England

Julie Stearns left for England Sunday (18) to set up foreign deals for his recently launched publishing operation.

He'll be abroad about 10 days.

The HIT! OF THE WEEK

TOMMY EDWARDS
SINGS
(New in)
THE WAYS OF LOVE
K 12837
M-G-M Records

FRED STEELE
SINGING TEACHER And COACH
Now Auditioning NEW STUDENTS
Specialized Instruction For ACTORS and DANCERS
1650 Broadway Suite 307
JOE Lo CASS CI 6-8623
Associate

KAY MARTIN
and her
BODYGUARDS
Currently
TUDOR ARMS HOTEL, Cleveland
Nov. 9 (Two Weeks)
CHAMPAGNE ROOM, Washington, D. C.
Nov. 30 (Two Weeks)
RACQUET CLUB, Dayton, O.
UNITED ARTISTS RECORDS
Booked Exclusively by
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
745 Fifth Ave. New York 22, N.Y. PLaza 9-4600
203 N. Wabash Ave. Chicago, Ill. CEntral 6-9451
407 Lincoln Rd. Miami Beach, Fla. JEfferson 8-0383
8619 Sunset Blvd. H'wood 46, Calif. OLympia 2-9940

From the Paramount Picture
"CAREER"
(Love Is a)
CAREER
sung by
DEAN MARTIN
CAPITOL RECORDS
FAMOUS MUSIC CORPORATION

A Wild One!
STOP BABY
By PAT BALLARD
CHUCK JOHNSTON AND THE JAYCEES
BRUNSWICK
#55154
Bourne, Inc.

Mills HIT REMINDERS
★ SCARLET RIBBONS
★ THE BROWNS
RCA Victor
#47-7614
★ ENOCH LIGHT
Grand Award
#45-1035
MILLS MUSIC, INC.

JUST GREAT!!
ARE YOU SORRY?
Joni James - MGM Record
K-12828
MUSIC PUBLISHERS HOLDING CORPORATION

LATEST RELEASE
LLOYD PRICE
Sings
COME INTO MY HEART
10062
ABC-PARAMOUNT
FULL COLOR FIDELITY

SHOW BUSINESS SALUTES
JULE STYNE
on His
25th Anniversary
in Show Business

Congressional Record

Vol. 105 WASHINGTON, MONDAY, AUGUST 10, 1959 *No. 135*

* * * "The lives of Americans throughout our land as well as the lives of people throughout the corners of the world have been enriched by the artistry and genius of Jule Styne. As an American, he has brought great credit to his country—the United States of America.

It is, therefore, fitting and proper for his fellow Americans to pay tribute to Jule Styne on the occasion of his 25th Anniversary in Show Business.
His accomplishments have been great—the position he holds in the hearts and minds of his fellow Americans is just as great."...

"If it weren't for musical geniuses like Jule, all we singers would have to warble do re mi fa so la ti do, or something."

PAT BOONE

"Thank you for all the great and wonderful music that you have contributed to the world for the past 25 years."

NAT "KING" COLE

"This Jule Styne commemoration is a deserved tribute to a really fine composer. His lovely music has played a big part in the lives of all of us."

BING CROSBY

"I want to thank you, Jule Styne, for giving me my first success in the legitimate theatre in a show called "Mr. Wonderful.'"

SAMMY DAVIS, JR.

"Congratulations, Jule Styne, on your 25th anniversary of writing hit songs. I hope you keep it up for another 125 years."

DORIS DAY

"I'm sure that one of Jule Styne's songs is your favorite, because I know that all of them have been mine."

JONI JAMES

"Everyone is saying nice things about Jule Styne and that's because all you can say about this fellow is nice things."

DEAN MARTIN

"Not only is Jule a great, great song writer, but he is a wonderful showman and a wonderful man."

JOHNNY MATHIS

"The list of songs Jule has written reads like an all-time hit-parade."

FRANK SINATRA

Puerto Rican Tourism Up as Cuba Slides; Keynote of Travel Agents

Although Havana tourism has picked up considerably, business is still way off. The convention of the American Society of Travel Agents is expected to provide a temporary lift. Cuban government officials will try to persuade ASTA members that the tourist is perfectly safe in Cuba, and that the political scene has become stabilized.

The situation in Havana is in extreme contrast with developments in Puerto Rico where most of the major hotels shape SRO during the forthcoming winter season. Prior to the Castro move-in, it was figured that Havana with its assortment of new hotels and name talent, plus a multitude of casinos run by American operators, would be the prime "aribbean lure for spenders from the U.S. and South America.

With the political unrest and the generally bad press that the Castro regime has been getting, that trade is now shifting to Puerto Rico to such an extent that present facilities have become inadequate to handle the flood of reservations being requested by both travel agencies and individuals.

The San Juan area now has several major inns. The Caribe Hilton, with a name policy, is virtually sold out until March. The El San Juan, an Intercontinental operation, starts its show policy with a production by Milton Lehr. The Condado Beach and La Concha, with inexpensive shows on tap, are similarly getting a lot of the trade that formerly went to Havana and its sister resort, Veradero Beach.

Thus far, the Havana hotels haven't formulated plans for name entertainment. They have been losing large sums during the summer operation inasmuch as the Castro government forbade them to close the inns during the slow season. Some operated with as little as a dozen guests on the premises.

During the past month, however, business has picked up considerably. Some of it was in anticipation of the ASTA powwow, with hotel operators around the Caribbean converging to set up entertainments for the travel percenters, as well as steamship and airline reps. Also, there seemed to be a larger complement of travelers from the U. S. for reasons still unexplained. The hotelmen there are hopeful that the darkest days are over.

Meanwhile, they feel they need Castro's cooperation to perk up interest in Cuban tourism. Otherwise, it's feared that the loss of trade to Puerto Rico may take many years to recapture. The Puerto Rican government, incidentally, has been running an extensive ad campaign which has been successful in pulling in uppercrust travelers. Cuba has done no such advertising and even the hoteliers have been curtailing ads because of the huge losses sustained.

It's believed the crucial time may come for the Habanero bonifaces after the ASTA confab.

Ingo's $7,500 Bingo For 15-Min. Chat But Low B.O. At U.S. Little Scandinavia

Minneapolis, Oct. 20.

Heavyweight champ Ingemar Johansson received $7,500 for his first U.S. non-fight public appearance. And it was easy money. All that he did was to submit to a 15-minute interview, answering various questions, between the halves of a National Basketball Assn. exhibition doubleheader here. He faced the audience during the interview.

Johansson, expected to be a big magnet in this Scandinavian area, failed to pull a sizable crowd at the $10 to $100 admission charged for what was called a "Basketball Spectacular." It pitted two of the cage game's alltime greats, Philadelphia's "Stilt" Chamberlain and Boston's Bill Russell, against each other in one of the two games and Minneapolis against Detroit in the other.

The "Spectacular" was staged to help raise $80,000 that the Minneapolis Lakers need to remodel the local Armory into a permanent home for it. The disappointing gross, however, was just about enough to cover the event's cost.

Atlanta's Black Sheep

Altanta, Oct. 20.

Black Sheep Club, which operates along lines of Gaslight Clubs, has purchased a site for clubhouse on W. Peachtree St. and getting set for a winter opening. Some 125 Atlantans already hold memberships in Gaslight Clubs.

R. Neil Ritter is vicepresident of Atlanta Black Sheep Club Inc., bellum type structure blending with Gay '90s decor that mark Black Sheep and Gaslight layouts. Following through on this, the Atlanta club purchased furnishings from old Kimball House, recently razed to make way for a skyscraping auto parking structure.

Burton Brown, head of an advertising firm, is president of nationwide chain of Gaslight Clubs, which he started as a hobby. They have mushroomed into a national chain, with some 30 having received franchises to date.

High Ct. Deaf-Ears Appeal Of Candy Barr Reefer Rap; Due for 15-Year Stretch

Dallas, Oct. 20.

Nitery stripper Candy Barr, 26, is due to serve a 15-year prison term for marijuana possession, since the U. S. Supreme Court unanimously refused to hear the appeal case on Oct. 12. The court wired Dist. Atty. Henry Wade, advising that an official letter and mandate will follow. When this occurs, Judge Joe B. Brown will set a date for the blonde exotic dancer to appear and be turned over to prison guards from Huntsville, since there is no appeal from the decision.

Miss Barr has been working at the Largo, Los Angeles. Since her conviction in February, 1958, she has appeared in New Orleans, Las Vegas and Hollywood, plus a 30-minute interview on the Paul Coates' tv show.

Her one-week trial here had SRO audiences. Narcotics detectives got a search warrant and raided her local apartment Oct. 27, 1957, shortly after a girlfriend left a bottle of marijuana with her. The Court of Criminal Appeals upheld the 15-year sentence by a 2-1 verdict, which was appealed to the Supreme Court.

Stripper, whose real handle is Juanita Dale Phillips, is an Edna, Tex., native who came here as a teenager and worked as a waitress at Theatre Lounge, burlesque house. She started her exotic dancing there and rose to star status at over $2,000 weekly (as did Lee Sharon, who started in the same spot). Miss Barr was starred in the legiter, "Will Success Spoil Rock Hunter?" in 1957 at the Oak Lawn Theatre here, while doubling as headliner at the Colony Club, midtown cabaret.

Ironically, in 1956 she shot her estranged husband, Troy Phillips—not fatally—when he tried to break into her apartment and a local grand jury no-billed her.

Hub Terrace Room's 1st Live Layout in Decade

Boston, Oct. 20.

Statler-Hilton Terrace Room is going in for flesh for first time in more than a decade with "Show Toppers," format of two-a-night using six singers doing tunes from hit shows of past and present.

Room will unveil initial entry, "The Best of Rodgers & Hammerstein," Oct. 29, while the current R&H-Mary Martin musical, "The Sound of Music," is still at the Shubert.

Lee Daniels will direct the shows, built around famous American composers.

Mass. Club Expanding

Framingham, Mass., Oct. 20

Caesar Tamagno, operator of the Monticello, 450-seat roadside nitery with name and semi-name policy, has broken ground for an addition which, when completed, will increase capacity to 1,200.

Policy is new floor show weekly, with three acts.

Kal Ross CPME Prez

Conference of Personal Managers East has elected Kal Ross, of Berger, Ross & Steinman, as president of the group. He replaces George "Bullets" Durgom who declined to run because of business pressures. Ray Katz, Durgom's partner, was named v.p.; Jerry Levy, secretary, and Dick Linke, treasurer. Board members are Al Bruno, Peter Dean and Manny Greenfield.

The eastern organization works closely with its Coast counterpart, the Conference of Personal Managers West. Seymour Heller, of Gabbe, Lutz, Heller & Loeb, heads that group.

Gracie Gashes Gate At Atlanta Fair; Sat. High With Red Foley and Sun

Atlanta, Oct. 20.

The 45th annual Southeastern Fair came to a damp close Saturday (10) with a turnstile count of 335,954, which left it 23,850 shy of record mark set in 1958.

Fair was shooting for 400,000 gate and was well on way to realizing this when hurricane Gracie stirred up a witch's brew of weather along Georgia and South Carolina coasts and the rains came to hold attendance way down during last five days.

Even though attendance sagged, the carny did good business, concessionaires reported that per-capita spending exceeded even 1958 totals.

Of those who came, 63% visited during first four days when there was plenty sunshine. For these four days, fair had racked up some 40,000 more visitors than last year. First Saturday saw more patrons (87,230) than ever had attended in a single day, causing major traffic jams all over southwest section of Atlanta. Former Saturday record was 71,962.

Col. E. Lee Carteron, general manager, attributed record-breaking Saturday to full page color ads in Atlanta newspapers, the ideal weather and appearance of Red Foley's show at grandstand.

LA ROSA 15,000 LURE AT PA. CENTRE'S BOW

Harrisburg, Oct. 20.

A new shopping centre, the largest to be opened in this area to date, showed the way for local promoters on this business of getting out the crowds. With Julius LaRosa as the main draw, surrounded by home talent, more than 15,000 persons attended in a single day.

Not only did the hoopla pull the crowd but the cooperation of LaRosa kept the publicity rolling for days after the affair.

This was the first attempt in Central Pennsylvania to introduce a new shopping area to the public by using a name, and Michner & O'Connor, local ad and p.r. office, was charged with handling the affair. They used Frank Taylor's orch, one of the top local bands, plus several tv acts to handle the show bit with LaRosa.

Flagship of the new centre is E. J. Korvette, which marks its debut in this territory with a new store. One of the major leaders for the opening was an album promotion which found most LPs going at half-price.

Toledo Club Will Have To Cook Without 'Gas'

Toledo, Oct. 20.

The Gas Lite Club of Toledo has agreed to drop the words "Gas Lite" from its name. The decision was made in a consent decree signed by Federal District Judge Frank L. Kloeb.

Last April, the Toledo establishment was sued by the Gaslight Club of Chicago, which sought an injunction to prevent the Toledo club from copying its name. According to the decree, the Toledo club must refrain from using the name Gas Lite, or any other name which, by spelling or sound, imitates or implies "Gaslight" or "Gas Lite."

The agreement, signed by attorneys representing both clubs, states that the Chicago firm has exclusive rights to the name "Gas light." It's rumored the Toledo spot will be renamed the "Key Club." The local firm is headed by Irving Shapiro.

New Acts

PEGGY DeCASTRO
With Vern Rowe, Bobby Navarro
Songs, Comedy
40 Mins.
Eddys', Kansas City

After singing with her sisters for several years, Peggy DeCastro has branched out on her own with a duo of male partners, Vern Rowe and Bobby Navarro. They have been at it since last spring, and by now have rounded out 40 minutes bubbling with music, comedy and energy. It's a farrago of straight singing, clowning around, terp and instrumental support, snappily paced and demanding the audience's attention throughout.

It's almost the bombshell that Miss DeCastro is eschewing in this combo, giving a broad comedy touch to much of the work and energizing the entire proceedings. Navarro adds a Latin flavor and guitar work, while Rowe gets in some trumpet work along with his intrio warbling. The trio packs their route with numbers, zinging into "Best Things in Life Are Free," "Take Your Shoes Off Baby" and "Smak Dab In the Middle" at lightning pace to bring the customers bolt upright from the first note. They wisely sandwich chatter within numbers and thus hold to the facst pace relentlessly. By way of contrast they do "Someday" and "Teach Me Tonight" in more leisurely fashion, and "Non Dimentical" and "Under Paris Skies" on the sweeter side.

The threesome has built wisely for night clubs, given their idea full flavoring and evident hard work, and are a cinch to prosper the room and themselves. Joe Masimino serves the group as arranger-conductor. *Quin.*

MICHELE TISSEYRE
Songs, Talk
25 Mins.
Les Scribes, Montreal

Although firmly established in this area as a tele radio personality, Michele Tisseyre is making her first nitery appearance in this Gallic boite with the same socko results.

A handsome blondish-redhead, Miss Tisseyre has taken on present stint with the same thoroughness that characterizes all her other efforts in the entertainment business.

Working as part of a small French revue which has become something of local institution over the past few years, Miss Tisseyre fits neatly into the overall pattern which is both sharp and casual in format. Teeing off with a song, femme impresses with a voice that has clarity and diction despite the lack of volume and then switches to a monolog in verse that keeps interest because of the local mentions and the not-too-subtle barbs. A faulty mike didn't help stanza on night caught but distaffer has the savvy to cope without interrupting act or resorting to sarcastic asides. Pacing for the most part is good but the injection of another song wouldn't be amiss and do much to strengthen begoff.

Miss Tisseyre maintains her chic standards, adapting grooming to atmosphere of room. Additional experience in this new venture and tighter routining should smooth rough spots and boost impact immeasurably. *Newt.*

ANDY & THE BEY SISTERS
Songs
25 Mins.
Blue Note, Paris

This Negro trio has done hardly any professional work in their native U.S. They have only been at it for two years and are making their first real shakedown appearances at various European boites and theatres. They now look ready for video and nitery slotting stateside on their savvy presence, expert harmonizing, rhythmic arrangements and solid songalog.

Andy plays the piano and harmonizes via tenor and falsetto with the solid contraltos of his two sisters. Plus their obvious musicianship, the girls have projection and can mix ironic asides and comic takeoffs with their straight ballads, jazz and bop numbers. In short, another Yank entry tried out abroad and ready for home bookings. *Mosk.*

PAULETTE POUPART
Songs
25 Mins.
Ritz Cafe, Montreal

Paulette Poupart, a diminutive blonde fresh from the boites of Paris, bows into the Ritz Cafe and her strictly Gallic offering is met with a mixed reception.

As the second performer to play the new season in this handsome room, Miss Poupart is certainly a change from the usual chanteuse seen here. Entire performance seems to be of an an experimental nature with thrush moving from one type of song to another to cover all tastes and yet establish her own particular type of singing. Possessing a throaty voice that belongs more in the music-hall type of room than this intimery, femme takes a few numbers before adjusting to atmosphere and then registers in okay fashion.

Possibilities as an entertainer in anything but a bilingual room are slight as songstress has only a limited knowledge of English, including only two such numbers in songalog. Both, however, click and if chantootsie has any U. S. intentions she will need more of the same plus better fractured-English for her intros. House 88'er Johnny Gallant and the Paul Notar trio give Miss Pourpart fine support during stanza and this spirited performer with a few song and language concessions could add a plus to the more Continental cafes and revues. *Newt.*

SHIRLEY HARMER
Songs
27 Mins.
Chaudiere, Ottawa

For two seasons on Canadian television Shirley Harmer was a svelte chirper with a class show built around her. Then she went to Hollywood and d'd an oater for Paramount. Now she bows in the cafe circuit as a glamour chick. The switch is difficult, and Miss Harmer, preeming at the Chaudiere Club, shows overtones of the slicked chick. She's a unique mixture of the restrained girl who maintained a constant dignity on video, and the nitery canary who tends to the sexy angles but doesn't quite know how to go about it.

Result is a visual impact that, at times, grows bigger than the audio, particularly to the customers who knew her in her tv chores. Short, tight dress and a nervous habit of smoothing the skirt with her hands—this draws whistles from the male tablesitters to the detriment of her piping—and an overlong stanza leis them go to their glasses before closing tunes.

Backed by nice arrangements, she tries her video theme, "I Wont Care," and it seems to be out of place. The strongest item in her routine is a moody blues titled "Leave Some For Later On" which indicates the type of song that would fit her transformed presentation. Confidence and savvy-via-experience will make this chirper nice for niteries, disks and pictures. *Gorm.*

NADINE BEST
Songs
25 Mins.
El Morocco, Montreal

Nadine Best, a former chirper with the Count Basie orch, makes her first appearance at El Morocco and femme proves an able performer. Slow to start, Miss Best warms up nicely and this well-built sepia thrush clicks with a solid sense of rhythm and a good set of pipes.

The switch from a band singer to a single is still apparent in offering as evidenced by limited showcasing of each number and the repetitious movements with each song. Material shows better than average selection and voice has authority and few gimmicks which is refreshing.

With the experience garnered from fronting the Basie aggregation and a better presentation, songstress should be okay for the intimeries and a natural with a good trio. *Newt.*

Chicago's 'Me, Too' Pitch For 1964 World's Fair, Seen Sure for Capital

Chicago, Oct. 20.

Although Washington looms the virtual cinch to host America's 1964 World's Fair, Chicago is prepping a bide to have the exposition staged here.

Piqued by published reports that New York City and Los Angeles were also in the running, but not his beloved hometown, Mayor Daley ordered his special events director, Col. Jack Reilly, to draw up Chi's case. Explained hizzoner, "You can't talk about a World's Fair without considering Chicago."

It's now known, however, that 53 U. S. senators (two more than a required simple majority) favor the nation's capital. So that, probably, is that.

SAD PLIGHT OF SMALL ACTS

Chi AGVA's R.S.V.P. to Prez Adams

Chicago, Oct. 20

Ernie Fast, midwest boss of the American Guild of Variety Artists, will ask new prez Joey Adams to attend some Chi branch meetings in the future, in an effort to stimulate support for the latter's 13-point program for expanding job opportunities to the membership.

Fast, who attended Adams' installation, is high on the new topper and said he will encourage Windy City cardholders to support him. That support may not easily, since the local preponderantly backed ex-prez Penny Singleton in her reelection bid. Sentiment lingers that Adams was handpicked by Jackie Bright, national administrative secretary, and that Bright actually will be calling the shots. However, that's not the way it shaped at the four-day national board conclave the other week, wherein, according to reports, Adams took over as his own boss.

Chicago AGVA hopes so, but is showing a cautious attitude.

N.Y. Liquor Authority Kills Permits Of 2 Niteries; Le Cupidon 'Oddity'

The New York State Liquor Authority is in the process of reviewing most of the cafes and restaurants permits granted within recent years. Two eastside spots lost their permits last week. One of them, Le Cupidon, which hasn't yet reopened following its summer hiatus, has been long regarded as a talent showcase. The other is C'est Si Bon.

Le Cupidon's license cancellation was based on the conviction of Jerry Purcell, its operator, for misappropriation of funds while he was financial secretary of the Uniformed Firemen's Assn. Odd in this situation is that Purcell's history is not a secret, having received wide coverage in the dailies at the time, and as far as is known he made no attempt to conceal his background. Source of wonder in the industry is why the

(Continued on page 72)

Schiek's Loses Site in Mpls.

Minneapolis, Oct. 20.

Bennie Berger has lost out in his fight to stop the city from condemning his prosperous Schiek's nitery and dining spot, eyed by the city as part of a lower loop improvement project. The district court rejected his challenge of the project's validity and Berger says he'll not appeal. The same decision covered the challenge of a number of other property owners.

Berger says he's hopeful that Schiek's will be permitted to remain in its present quarters with remodeling of its exterior to satisfy the housing authority. If not, he says, it'll move elsewhere. The present ornamental front was installed at a considerable cost a few years ago.

The authority has placed a $167,500 valuation on Schiek's. Berger insists that this is inadequate and he'll contest that phase of it in the courts.

CAE Toronto Meet in Nov

The Canadian Assn. of Exhibitions convention will take place at the Lord Simcoe Hotel, Toronto, Nov. 24 for three days. Meet will have a two-day business program and the third will be devoted to sightseeing with a trip to the Massey-Ferguson farm machinery plant in the area.

Hiram McCallum, who heads the Canadian National Exhibition, is president of the organization, and Emory Boucher of Exposition Park, Quebec, secretary.

ARREST HONOLULU STRIPPER

Honolulu, Oct. 20.

When word-of-mouth reports became too intriguing, three police vice squadsmen caught the floorshow at the Hubba Hubba club, downtown nitery which draws steady GI patronage.

They arrested stripper Judith Lee Forsberg, 20, on charges of lewdness and lasciviousness. Takao Matsuota, 35, identified as part-owner of the spot, also was charged. Both pleaded not guilty and were out on bail pending trial.

Dean Jennings' Post

Dean M. Jennings has joined Talents Unlimited, a San Francisco agency. He was at one time public relations officer for the American Guild of Variety Artists.

Jennings is also doing show biz columns for various newspapers.

Chuck Connors (Rifleman) Lifts Omaha A-S-B Rodeo To $102,000 for 10 Days

Omaha, Oct. 20.

Ak-Sar-Ben's World Championship Rodeo, starring Chuck Connors (tv's "Rifleman") and Johnny Crawford, this year wound up with its second largest crowds and gross. Ten-day stand, with 11 performances, grossed $102,000 and lured 63,385 spectators.

This topped figures of Royal Canadian Mounted Police last year and Annie (Gail Davis) Oakley in 1956. However, it was far short of the 72,121 who witnessed Arthur Godfrey in 1957.

Connors proved a heavy draw on both weekends but midweek play slipped considerably. Officials believed this was due to fact he was chiefly a moppet attraction and parents didn't want their kids out on school nights.

Playing a rodeo for the first time, Connors improved his act at each performance and had the smallfry eating out of his hands.

PERCENTERIES SNUBBING THEM

The problem of the smaller acts is becoming increasingly acute. The rapid changes that have taken place in the performing arts for a number of years have left a lot of acts in a state of suspension with few places to go and fewer agencies to handle them.

The problem with the smallies is not only rapid disappearance of spots to work in, but equally as important, the absence of percenteries who will take enough interest in them and try to get them some work. The small agents are a disappearing breed. Many of them have been forced out of the business, quite a few have died recently, and others have gone into the large offices, which are not interested in acts whose future is more or less behind them.

A category that is especially in trouble seems to be dancers. Hotels, which normally used to open with a terp turn, are using singers almost exclusively. Cafes, such as the Copacabana, N. Y., which used to have a high-priced set of dancers to start the show, have eliminated that type of act. There are only a comparatively few ballroom teams left in the business. Many are now on the staffs of the dance schools, or instructors on cruise ships. Some have the dance concessions in resort hotels. More heavily hit are the tap dancers and general variety of hoofers, whose sole outlet seems to be casual dates. As a matter of fact, hoofing per se, seems to be a lost art.

Singers and comics, not in the moderate-price category or the bigtime, are similarly in trouble, and appear to have the smaller niteries, the borscht belt and club dates as their major source of income.

The smaller acts agree that their situation would not be as bad were there more agents around to get jobs for them. The larger offices cannot afford to expend manpower on soliciting for turns that will bring in only a small amount and which have small hopes of building. They must, by necessity, depend on the veteran indies, who retain contacts with many markets.

Curiously enough, although the small offices need contacts with

(Continued on page 72)

AGVA 6 Mos. Balance Sheet Shows Peak Revenues of 514G, Loss of $3,955

The American Guild of Variety Artists in the first six months of 1959 took in record revenues, but chalked up a loss of $3,955 for that period. During this time, the union took in $514,506 while its expenditures were $518,461. Official reason for the loss is that during this period, two board meetings and a convention occurred. However, the same period of last year, when similar events were held AGVA showed an operating surplus of $4,726.23.

The statement, prepared by the accounting firm of Harris, Kerr & Forster, shows cash in banks and on hand and available for operations is $207,111.73. Its total cash assets of the general fund is set at $331,328.74, which includes office furniture; a $50,000 loan to AGVA Foundation of which $10,000 has been repaid; unexpired insurance, loans to employees and reserves for taxes, latter being $15,378.65.

Its operating Fund liability and surplus includes items of $15,023.08 accounts payable and unearned income of $60,784, representing dues paid in advance.

Although the balance sheet lists assets and liability totals of $1,320,148.27, the actual fiscal picture is much smaller. On both sides of the ledger is the listing of Bond Fund Assets, representing deposits by nitery operators and others to insure payments to performers. This amounts to $731,554.54. Also on both sides of the ledger are claims funds assets amounting to $64,709.74 representing claims collected for performers. In each instance, the funds do not belong to the union. Thus between the general fund and the Sick and Relief Fund there are $523,884.99 total assets.

Expenses Mount

The union's expenses have climbed considerably in nearly every department. This year, expenditures came to $63,133.48 over the same period of last year. For example, for six months presently covered, telephone and telegraph

(Continued on page 87)

Freeman's Dallas Repeat

Dallas, Oct. 20.

Comic Dink Freeman will repeat for two weeks starting Dec. 3 at the Adolphus Hotel here. A familiar cafe turn throughout the west and midwest, Freeman is "family" in Dallas.

His father, Charles Freeman, onetime booking chief of the Radio-Keith-Orpheum circuit and a retired official of the Interstate circuit, has long resided in Dallas.

Pancho Villa May Do An Encore Bit—Discovering Columbus All Over Again

Albuquerque, Oct. 20.

Pancho Villa, the famed Mexican bandit, is going to get special posthumous honors, if the plans of one promoter are carried out.

Bill McGaw, who now produces a "Cavalcade of Wheels" spectacular for fairs, rodeos and special events—made up of about 30 Hollywood stuntmen reenacting some of the famous Old West bits—is forming a corporation "to bring back to life" the town of Columbus, N. M. (about 250 miles south of Albuquerque, and just over the line from old Mexico).

Columbus was the site of the infamous Villa raid on March 9, 1916. McGaw said his corporation will "restore the town as it was the day before the Villa raid." He added that he has leased 30 sections of land east of the town to serve as winter headquarters for the "Cavalcade of Wheels" show and as pasture for his horses.

"Columbus is one of the truly great tourist spots of the southwest," McGaw said. "It was the scene of the second invasion of the United States—and the last."

McGaw said he is forming a corporation with Victor Sprouse of Los Angeles and John Beal of Philadelphia "and several others to rebuild the historical aspects of the town." The group plans to stage an annual celebration, called "Pancho Villa Days," featured by the yearly burning of a general store there, followed by a barbecue and fiesta.

N.Y.'s 'Little Germany' Goes Int'l

By JOE COHEN

The Yorkville sector of New York, where once the solid German burghers came to the neighborhood bierstubes for a quiet stein or seidel, has taken on such international accents that the area is scarcely recognizable. Once for modest income families, it has become a district of expensive apartment houses. Wealth has replaced modest circumstances and showy buildings have driven out many of the old settlers.

All this has come about since the old Third Ave. El was dismantled only a few years ago. The sunlight streaming onto the now wide and lively streets, such as Third Ave., has opened the section to the monied classes.

Thus, such spots as the Viennese Lantern are no longer showcases of oom-pah-pah. While its decor and cuisine are still reminiscent of Alt Wien, its entertainment is Continental and international, in keeping with the newer clientele, which is generally well-travelled and as familiar with Europe as they are with the neighborhood.

Italy Moves In

The Italian restaurateurs and nitery operators also are moving into the sector. In Boboli, operated by Arturo Sacco (ex Blue Angel maitre d'), has become established as a centre of Italo-French cuisine, and talent in which nationality is not stressed. The Notte di Roma, a new cafe operated on the site of the Casanova, is likewise of Italian extraction.

While such regulars as the Chardas and Grinzing continue to have as their core the Mittel-European entertainment, they cannot confine themselves to nationality if they are to continue the newer type of clientele.

One of the more important facets of the Yorkville operations is the ability to hold up on their own without resorting to banquet and solicited trade. Most of the customers come via reservations or drop-ins and all of it without the stress on stars. The Lantern has come to be regarded as one of the better showcases. Some of the turns are whipped into shape by operator Max Loew and he has sometimes guided them into engagements in the midtown hotels. Vicky Autier and Margarita Sierra are examples of acts who started with Loew and went into the Plaza and St. Regis hotels. He has also imported some acts from Europe for showcasing.

Percenters' Looksee

The Chardas, with a stress on Magyar music, has also become an important drop-in spot for agents. The House of Vienna, operated by George Eberhardt, another veteran in the field, has retained its essential atmosphere even with the changes in the entertainment styles. Upon occasion, he gets local names such as Gypsy Markoff. He also introduces French singers, and betimes, there's a Latin girl who comes in for a change of pace. The Grinzing specializes in girl singers.

Also an important factor in the growing importance of the Yorkville sector is the price structure which attracts many middle-income spenders. Despite the changes in the immediate neighborhood, the various places are still able to get customers from other parts of the city.

Real Estate Boom

The Yorkville section is probably the major development in niteries within New York. The changing character of Greenwich Village has driven away some of the more mature clients to other haunts. The lower eastside used to have a goodly share of Yiddish niteries; most of them have moved either to midtown or the suburbs. Some of the changes that have come to other areas, such as the beatnik invasion of the Village and the change of the lower eastside from predominantly Yiddish to Puerto Rican, have dissuaded any new major enterprises and expansion of established clubs.

Yorkville realty has become increasingly valuable. The 17-foot storefronts that could have hardly gotten $15,000 when the El was there, are finding takers at $100,000. However, most niteries have been fashioned out of the older buildings in good shape, and so they've been able to control that part of the overhead. The talent isn't that high-priced to force great menu tariff hikes.

As Loew says, the most acute need is an ear for entertainment to maintain the Continental atmosphere. Thus far, the Yorkville ops seem to have retained their ability to bring in new sights and sounds for what seems to be a growing clientele.

Piaf Out of Hosp; Postpone U.S. Tour

Edith Piaf, who was discharged last week from a Paris hospital following a gall bladder surgery, has postponed her American tour until next season. The only two dates definitely committed so far are the Waldorf-Astoria, N.Y., which will be played starting Sept. 12 for six weeks as the new season's premiere, and the Hotel Fairmont, San Francisco, probably to follow.

Miss Piaf was originally slated for the Waldorf on April 4 and had been set to play about 12 niteries and hotel dates as well as a Carnegie Hall concert. All dates may be picked up on her next tour.

This is the second time that Miss Piaf has been jinxed out of a stand at the Waldorf. Last year, she was slated to open the season there, but an automobile accident in France shortly before the start of the engagement prevented her from keeping the date.

With Miss Piaf's postponement, the Waldorf which once majored in French talent, will have very few Gallic entertainers this year. Les Compagnons de la Chanson, originally set to precede Miss Piaf at this inn during March, will similarly not play the room this year.

Ringling Boff 314G, L.A.

Hollywood, Oct. 20.

Ringling Bros. and Barnum & Bailey Circus ran up a wham $314,000 for its 11-day stand at the Los Angeles Sports Arena. It was the biggest local take in the history of the big top. A total of 155,000 attended the engagement which ended last Sunday (11).

Last year, the show grossed $120,000 for a 10-day session.

1 A.M. Curfew for Mexico City Cafes In Effort to Clip Vice & Prosties

By EMIL ZUBRYN

Mexico City, Oct. 20.

The Dept. of State of the Federal District Government (city administration for this capital and its suburban environs) in a surprise move last week ordered a 1 a.m. curfew for all second, third and lower class cabarets.

In the past, the 1 a.m. shutdown had been invoked against clubs that flagrantly violated city regulations, or those operating without a legal license.

Motivation for the new drive is to "suppress the large number of cabarets which, in reality, are no more than centers of vice and prostitution."

Investigators will delve into each case individually before passing judgment. But all centers of vice, operating on the fringes of the law, will be ruthlessly shut down. These will have no curfew at all but put out of business.

The night club and cabaret drive is an extension of the city morality campaign that has cut down on the great number of vice hotels and streetwalkers in recent years. A full cleanup has not yet been achieved, but the flagrant solicitation of a few years back is no longer visible.

200 Affected

Affected by the one o'clock closing hour are more than 200 second grade and lower nite spots. All managements, although stunned by the news, have accepted the edict without protest, for officials have shown that they will summarily shutter any clubs who wanted to dispute the issue.

Club owners have bowed to new rules which permit them to open at 8 p.m. and close at 1. Inspectors also will revise licenses granted to bars, restaurants and similar establishments, for many of these are functioning without authorization as night clubs.

Clubs will be shuttered Sundays, and they will have to toe the mark from now on. Drive was authorized when police investigators turned up data that almost 70% of crimes committed in this capital occur in interior of lower grade clubs.

Unions Clam Up

Unions are strangely silent even though more than 10,000 workers are involved. Workers, through their unions, said they will not accept pay cuts due to reduced working hours, and this matter may flare into another violent club management-labor dispute.

Official stand of the city government is that it does not intend to reduce sources of work. But it has been found that workers in the "dives" spend a major part of their salaries for drink, drugs, and other illicit activities.

Jaime Fernandez, chief of the committee that revises collective work contracts with night clubs, said that the new ruling, fully approved by Mayor Ernesto P. Uruchurtu, will not affect entertainers. Nor can it be a "pretext" to reduce the number of acts.

Shows will have to be moved up to 10 p.m. and midnight, Fernandez said, and the union will agree to this if nitery owners sign new contracts, now subject of discussion. In this regard, a total of 47 spots have signed with ANDA giving the disputed 5% of entertainer's gross salaries into a retirement fund, and an additional 2% for a clinic and hospitalization. In this number are included Acapulco clubs, with ANDA controlling 19 spots in the port resort.

Contract Dickerings

Contract negotiations have been going on in past weeks with the so-called top spots which cater to

(Continued on page 72)

Set World Trade Fair For May 4-14 in N.Y.

A World Trade Fair will be held in New York next year at the Coliseum, May 4-14. Mayor Robert F. Wagner has called upon business and industrial leaders to support the event.

Last year's trade fair, also held at the Coliseum, was attended by 162,000 businessmen and buyers from throughout the world. There were 3,000 displays from 60 countries. Hotels, theatres and cafes were strong beneficiaries of the influx of visitors.

TV COWPOKES, DISKERS FATTEN UP ON RODEO

Houston, Oct. 20.

Stars for the second week of the 1960 Houston Fat Stock Show & Rodeo will be drawn from television and recording, the first being Michael Ansara and the other Eddy Arnold. Ansara has the lead role in the tv show, "Law of the Plainsman," will be guestar the first week. Roy Rogers & Dale Evans will occupy the spotlight on the final Sunday night performances which will be nationally televised as part of the "Chevy Show."

Marguerite Piazza Plays Hometown Memphis Cuffo, Nets 20G for Sinfonietta

Memphis, Oct. 20.

Marguerite Piazza's homecoming, tabbed at $100 per couple at the swank Memphis Country Club here, was a beaut, and for the added icing on the cake, the posh white tie affair netted better than $20,000 for the Memphis Sinfonietta.

Miss Piazza, who makes her home here and is Mrs. Bill Condon (he's American Snuff Co. exec) in private life, was performing for the first time before the home folks and did everything for free for the Sinfonietta, skedded to preem this fall.

Singer's timely transition from pops to opera and with quick makeup changes right onstage in front of jampacked audience of 500 Memphis toppers, was deft. Miss Piazza segued from "'Til There Was You" to an Italian medley in flawless style. Her warmth and stage showmanship were contagious, and the social set just wouldn't let her off.

After opening with "You'll Never Walk Alone," she registered salvos with "Danny Boy," "Out of this World" and "I Could Have Danced All Night." Backing in big-time style was Lester Lanin's orch (12), who gave the downbeat for a few bars of "Zip-Zip," which was the cue for the beauteous singer to unzip her sparkling gown to reveal an eye-catching leotard along with a top hat and cane for another stopper with "Look for the Silver Lining."

The former Metropolitan singer's transformation to a clown while sitting at a dressing table onstage was sensed pronto as the setting for "Pagliacci," and again and again brought on cheers typically heard at a gridiron classic.

Co-workers Nancy Cook, Trudy Weil, along with Sinfonietta prexy P. K. Seidman and a large committee, turned in a slick job on stage and show arrangements.

Matt.

Harrisburg to Swing With Two New Spots

Harrisburg, Oct. 20.

Plans to open this city's first jazz club, and the first nitery to operate in the Keystone State's capital since World War II, were nearing completion this week. The site of the new club will be the Warner Hotel, where, as the Bolton Hotel, the last live entertainment room operated until the late '40's when it was shuttered.

Entertainment policy for the club will be flexible, according to Al Weiss, Warner Hotel operator, but will stress name jazz groups. Club will operate on a five-day-a-week basis, closing Sundays and Mondays. Room will be available for special concerts either on a rental or a promotional basis.

At the same time, a second club, to be located atop the Penn-Harris Hotel, is also being planned. No entertainment policy has been set, but the architects have allowed for a bandstand in the building addition which will be started shortly.

At the present time all live entertainment is housed only at the Zembo Mosque, which is available for shows such as the Mantovani tour, an occasional jazz or rock 'n' roll package, or a major band promotion.

Jean Fenn, Raitt, Szonys In Click Bill, $7.50 Top, K.C. Coronation Ball

Kansas City, Oct. 20.

Entertainment reached a high pitch as the climax to an evening of pageantry and ceremony as part of the annual American Royal Coronation Ball last Friday (16) in Municipal Auditorium, kicking off the social season in connection with the annual Livestock & Horse Show, Oct. 17-24.

Main event was the revealing of Mary Diane Arnett, 19, of Lawrence, Kans., as the new Queen of the American Royal.

Entertainment segment was handled by soprano Jean Fenn, singer John Raitt and the dancing Szonys, with more than an hour of high-style show. The Szonys had the opening spot, with a pair of their fancy acro-adagio numbers. Miss Fenn had a solo interlude to oblige with both opera and pops, and Raitt had a long session of faves from the Broadway shows. He and Miss Fenn reunited for a pair of legit musical duets to close on an enormous hand.

The 1959 coronation returned to the downtown Municipal Auditorium, which holds the desired 10,000 customers handily, in contrast to the '58 event, held in the American Royal's own arena adjacent to the west side stockyards. The $7.50 necessary to bring this event into financial focus (although it even then can scarcely be self-supporting) more befits the auditorium for both performers and the pageantry.

Quin.

Texas State Fair Looking to Shoot Past 2¾-Mil Gate

Dallas, Oct. 20.

State Fair of Texas, midway in its 75th annual 16-day run (this year with 17 nights and 16 days, Oct. 9-25), was headed for a new attendance record through Saturday (17) when the 331,998 turn stilers set an alltime single-day record to bring the first half total to 1,510,660.

Last year's record attendance, 2,757,734 in 16 days, had the old gate price of 75c for adults and 40c for children. New upped fee is $1 for adults and 50c for children under 12. Expo grounds parking fee is $1. Country's largest state fair, situated in a 200-acre showplace—where the permanent investment is over $35,000,000—has had a weather windfall, with the only rain (13) forcing the free Cotton Bowl show into the new $2,000,000 Livestock Coliseum, where Mitch Miller, Columbia Records a&r chief, conducted 4,000 massed highschool musicians in a concert.

Expo opened Friday afternoon (9) with Vice-President Richard M. Nixon and Gov. Price Daniel doing the ribbon-cutting after a huge downtown parade.

Prime lure is the State Fair Musicals production of the "Star Light! Star Bright!" revue in the 4,120-seat Music Hall, starring the McGuire Sisters, with Dan Rowan & Dick Martin, Ballet Espanol, Somethin' Smith & The Redheads, Darvas & Julia, Manhattan Rockets (24) and the State Fair Musicals orch (20), directed by Donald Yap. Three-hour spec in for 23 performances, is scaled at $4.95-$1.65.

The 19th edition of "Ice Capades" is in the 5,000-seat Ice Arena, scaled from $3.50-$2 for 25 performances. Icer shows have annually drawn over 100,000 patrons during expo run.

Closing week's cuffo shows include Cotton Bowl exposures with Sam Cooke headlining (19); Herb Shriner starring last night (Tues.) in the annual East Texas Day show, and tonight (Wed.) a jazz festival in the huge, new Livestock Coliseum, featuring Woody Herman's Herd and Chris Barber band.

Big gate pullers were the Texas U.-Oklahoma U. football game (10), with an SRO crowd of 80,000 overflowing the Cotton Bowl, and Rural Youth Day (17) bringing over 100,000 school kids on Annie Oakleys. Only blot thus far was food poisoning of 37 persons Sunday (18) from eating chocolate eclairs. Some required hospitalization, but there were no fatalities.

Unit Reviews

Star Light! Star Bright!
(STATE FAIR MUSIC HALL, DALLAS)

Dallas, Oct. 13.

The McGuire Sisters (3), (with the Kane Triplets and Murray Kane), Darvas & Julia, Dan Rowan & Dick Martin, Ballet Espanol (14) with Roberto Ximenez & Manolo Vargas, Somethin' Smith & The Redheads (3), The Manhattan Rockets (24) and State Fair Musicals (20), directed by Donald Yap; Produced by Charles R. Meeker Jr., sets by Peter Wolf. At State Fair Music Hall for 23 performances, Oct. 9-25; $4.95 top.

State Fair of Texas has come up with special variety shows during the annual fall expo run, but this time producer Charles R. Meeker Jr. has hit a top pace. The solid 180 minutes of entertainment runs so swiftly that the audience doesn't realize the time element.

McGuire Sisters hold the crowd solidly. They pipe "Summer Dreams," "Run, Run, Run" and "Tiger Rag" before doubling on instruments, Christine on piano, Dorothy on alto sax and Phyllis on chimes. Phyllis' impresions of Judy Garland ("Over the Rainbow"), Rosemary Clooney ("Come On A-My House"), and Louis Armtrong ("Saints Go Marching In") score heavily. Takeoff on Andrews Sisters registers before the McGuires reprise their w. k. platters, and have a big laugh with their "biggest hit," where they sing their Coca-Cola commercial. They bring on the 11-year-old Kane Triplets song and gown-wise. They scored with "Goodnight."

Darvas & Julia make an exciting dance team act, highlighted by Julia standing upright on Darvas' outstretched right arm, abetted by a backbend. Her splits from atop a high stage prop reaps lusty palming.

Dan Rowan & Dick Martin, opening the second act, do risible sketches and a vocal duet of "Old Man River." They register strongly.

Ballet Espanol, an exciting troupe of seven men and seven women, keep the pace with dance routines and songs by Manolo Leiva. Colorfully costumed troupe is led by Roberto Ximenez and Manolo Vargas, with capable assist by guitarist Emilio Bonet.

Somethin' Smith and his Redheads get the tabtakers in a receptive mood by the simple expedient of reprising their platter hits —"You Always Hurt the One You Love," "Apple Blossom Time" and "It's a Sin to Tell a Lie." Boys do throwaway comic sketches, pull audience participation singsongs, and get the lengthy show off to a fine reception. Trio's smash is a foot-stomping version of "Mack The Knife."

The sock offerings by the Manhattan Rockets open and close the two acts with top terping. Donald Yap batons the 20-piece orch neatly through the long show, except for the surprise appearance of the Kane Triplets, when the band is conducted by Murray Kane for the "Me and My Shadow" turn.

Bark.

Stereo Festival

Pittsburgh, Oct. 15.

Fred Waring Production with Fred Waring Jr., Patti Beems, Jeanne Steel, Angela Marlo, Mickey Wayland, Suzanna Johnson, Gordon Goodman, Poley McClintock, Irving Jaffa, Leonard Kranendonk, Chuck Nelson, Mike Driscoll, Livio; technical director, Al Wilson; choral director, Jack Best; production director, Ray Sax Schroeder; orchestra director, Fred Culley; arrangers, Roy Ringwald, Hawley Ades, Harry Simeone, Charles Naylor; Special Arrangements, Livingston Gearhart. At Syria Mosque, Pittsburgh, Oct. 15.

The showmanship and good taste that has consistently marked Fred Waring's role in American popular music is again in evidence in the presentation of his 1959-60 touring concert, "Stereo Festival." Down through the years where fads and styles have taken over, Waring has remained the bulwark of conscientious appreciation of good music. In "Stereo Festival," Waring has tapped every source of good music from the spiritual to Russian melodies.

He combines the artistry of his choral group and his musicians in meticulous arrangements. All the nostalgia is here with many familiar favorites given the typical Waring treatment and with only three veterans, Gordon Goodman, Poley McClintock, and Leonard Kranendonk on stage to hold his brilliant production together. Waring has a stageful of talented kids along with him but it is again the Waring blending that makes the combination turn into such warm entertainment.

It is difficult to pinpoint the outstanding numbers because of the excellence of them all. Waring has gone far afield to bring together a stirring Russian medley which combines "The Nutcracker Suite" (with original words sung by the whole choir), "Sabre Dance," Gordon Goodman singing "The Russian Lullaby" and winding up with "The Song of the Volga Boatman."

In the second act, the arrangements of many familiar Latin tunes have the house roaring with applause. Tunes dropped into this set are "Perfidia," "Down Argentine Way," "Maria," "Siboney," "Malaguena" and others. The familiar "Battle Hymn of the Republic" is also back on this show.

Waring is carrying $25,000 worth of stereo equipment and has the large Syria Mosque responding to the effect of a parlor component stereo set. Here again the blend is evident as the sound was perfect all over the auditorium and this is the only third day the show is out.

All of the numbers are show stoppers and Waring is his usual affable self in introducing the numbers, his small jokes still get their laughs and the whole combination adds up to the finest and most wholesome entertainment now on tour.

Lit.

Bruce Forsyth Show
(EMPIRE, GLASGOW)

Glasgow, Oct. 14.

Bruce Forsyth Show, with Tino Valdi, Audrey Jeans, Skylons (2), Francois & Zandra, Murray Campbell, Betty Fox Girls (10), Bobby Dowds House Orch.

Bruce Forsyth is an English comedian with a nationwide following in the U. K. via his weekly emceeing spot in the tv vaude show "Sunday Night at the London Palladium." Breezy, lanky and with a jutting chin and friendly smile, he tops this unit and exudes the nicer type of stage friendliness in a matey style so beloved by U. K. family audiences. On this showing, he may well be the type of performer needed to bring 'em back to ye olde English music hall.

Forsyth, already known to many U. S. acts via his Sunday night tv chores, follows pattern of his audparticipation compering in the Palladium video show by persuading married and engaged couples onstage, and asking them to do certain games in a "Can You Beat Crafty Forsyth?" spot. He ranges from moppets to engaged pairs and longest-married couple in the house, and handles the participation with skill. Later, he winds show with his own comedy act in which he impersonates various golfing types for good reaction.

Rest of layout is lightweight, show obviously being built round the tv personality and name of Forsyth. The two Skylons, in a too-quick return to this vaudery, offer thrills on high wire, and exit to strong palming. Murray Campbell scores with trumpet, and Francois & Zandra offer neat novelty dance, spiced with comedy bits via distaffer's flowing dress. Tino Valdi, Italian singer, wins solid reaction with "I Know," "Granada" and other songs, and begs off to heavy applause. He has asset of stronger pipes than personality, and will have to develop his stage presence more.

Ten Betty Fox Girls offer attractive line, and showbacking is from the resident Bobby Dowds orch.

Gord.

Honolulu's Queen's Surf Wins Sheraton Fixture

Honolulu, Oct. 20.

Queen's Surf nitery has grabbed the swank Aloha Week Ball away from the Sheraton-Royal Hawaiian Hotel and expects more than 1,000 cash customers Saturday (24). Switch in location upsets an annual tradition that was started in 1947.

The Spencecliff System nitery presumably offered Aloha Week sponsors a somewhat less expensive package and also cited the fact that its parking facilities are both handy—and free. Queen's Surf own entertainment will be augmented by a pageant with a cast of 60.

Sensation at THE COPACABANA

at

now AN EXTENDED SEASON AT LAS VEGAS!

then THE PERRY COMO SHOW NOVEMBER 11

THE DINAH SHORE SHOW DECEMBER 20

America GAC

Thank you, America!

AGENT: Bernard Delfont Organisation, Morris House, Jermyn Street, London, W1. MANAGER: Paul Cave, 77 Chancery Lane, London, WC2.

Vaude, Cafe Dates

New York

Mike Hall returned as pressagent for the Embers on an annual contract basis . . . **Sonny Aron** of the William Morris office back at her desk after a siege at Lenox Hill hosp . . . **Earl Grant** moves into Town Casino, Buffalo, Nov. 23 . . . **Mort Sahl** set for two dates at the Americana, Miami Beach. He's booked for week of Jan. 26 and March 15 . . . **Tommy Leonetti** into the Stagecoach Inn, S. Hackensack, N.J., Dec. 11 . . . **Dave Barry** into the Latin Quarter Nov. 15 . . . **Gordon & Sheila MacRae** set for the New Arena, Pittsburgh, March 21. **Guy Lombardo** goes in there in May . . . **Rita Gardner** new at One Fifth Ave. . . . **Alan King** registered for El Morocco, Montreal, Oct. 26 and Palmer House, Chicago, Jan. 21 . . . Hotel Sulgrave has inaugurated a lounge policy with **Moon** . . . **Richard Otto** and **Sara Lawlor** at the Regal Theatre, Chicago, Oct. 30 . . . **Nejla Ates** headlines at Chateau Madrid's new show starting tomorrow (Thurs.).

Nina Simone tapped by the Riptide for Oct. 26 week . . . **The Vagabonds** playing the Dunes, Las Vegas, to Nov. 16 . . . **Jimmy Cavallo Quintet** held over at Fremont in Vegas . . . Singer **Gloria Smyth** bows at Village Vanguard tomorrow (Thurs.) for a week, then plays Key Club, Minneapolis . . . Exotic **Patricia Darling** into Tic Toc, Syracuse, until Saturday (24).

Chicago

Dave Gardner and **Janet Arlen** open at Kelly's Nov. 9. **Ella Fitzgerald** returns Dec. 7, and **Jimmy Komack** is due Dec. 23 . . . **Henry Youngman** signed with Colomb's for Dec. 1-14. **Alan Mowbray** follows on the 15th . . . Adolphus Hotel, Dallas, set comic **Stu Allen** to open Dec. 21, with **Billy Falbo** inked to start Jan. 28. Falbo will play Tidelands, Houston, starting Dec. 21 . . . **Sophie Tucker** to Chase Hotel, St. Louis, Jan. 8 . . . **Harry Mimmo** and **Betty Johnson** set for Eddys', Kansas City, Oct. 30. **Bobby Baker** opens there Nov. 13, after 10 days at Colony Club, Omaha . . . **Ronnie Eastman** set for Brown's Hotel, Louisville, March 18 . . . Singer **Tom Cooper** current at Club Hollywood here.

Hollywood

Songstress **Jan Kelly** holds over at the Twelfth Night nitery on La Cienega. Ditto **Dianne Lefti** at the Encore . . . **Tony Martin** makes debuts at Frank Sennes' Moulin Rouge Saturday (24) . . . Songstress **Carol Brent** is current at Moulin Rouge in Frisco . . . **Christine Jorgenson** opened at Gene Norman's Interlude yesterday (Tues.).

Dallas

Frankie Masters orch one-nighting at Riverlake Country Club . . . **Chico Holiday** played Variety Club (17) to plug his newest Victor platter before local deejays . . . **Dick Curtis** into a return date (his fourth) at private King's Club . . . **George Matson** into Tree Club . . . **Brook Benton & The Fiestas** have a solo night (29) at Longhorn Ranch . . . Singer **Jo Adams** and **Dick Hill Trio** set indef at midtown Orleans Room . . . **Eddie Barnes** has a return date, Nov. 23, at King's Club . . . **Eric Niborg**, 88er, dated for Oct. 28 opening at Burgundy Room . . . **Sandy Sandifer** band plays Idlewild Ball at Baker Hotel Oct. 30 . . . **Fred Waring** group has a Nov. 25 one-nighter at State Fair Music Hall . . . Statler-Hilton has **Henny Youngman**, Oct. 29; **Rusty Draper**, Nov. 12; **Norman & Dean**, Nov. 26, and **Betty O'Neil**, Dec. 10 . . . Adolphus Hotel, with **Jean Fenn** opening Oct. 22, follows with **Enzo Stuarti** and **The Pagets**, Nov. 5; **Pat Windsor**, Nov. 19, and **Judy Scott** and **Ardrey Sisters**, Dec. 17.

London

Hungaria Restaurant threw a gala night to celebrate redecorating and installation of a new band (14). Orch is headed by **Tim Clayton** . . . **Hutch** has moved over for a spell at the Satire club . . . Vaude up-and-comer **Des O'Connor** gets a break at the Astor Club for a short sesh . . . **Edmundo Ros** has booked the **Bernard Hall** floorshow for his nitery . . . "So This Is London" is title of the new Winston's bill starring female impersonator **Danny La Rue** . . . **Clive Allen** and **Bobby** are current at Colony Restaurant . . . Billed as the girl with a three-and-a-half-octave voice, **Princess Carmita**, from Fiji, is bringing in the customers at the Gargoyle . . . **David Whitfield** heads the week's bill at Finsbury Park Empire.

Houston

Virgil Lyons and his combo take over the bandstand at Club Strike . . . **Ray Sullinger Trio** at new and remodeled Boulevard Club . . . Reports are that a promoter will bring a few of the remaining name bands now on tour to Sylvan Beach pavilion next season . . . **Bill Gannon Trio** open at La Bistro. **Lois Wales** will replace **Larry Hovis** as vocalist, latter scheduled to go to N.Y. . . . **Lane Bros.** and **De Marlos**, a dance team, are on deck at Shamrock Hilton's Continental Room. **Henry King** provides the music . . . **Chico Holiday** is holding forth at Cork Club.

Detroit

Jewel Box Revue at Flame Show Bar . . . Featured vocalist at Club 509 is **Sonny Scott**, supported by **Johnny King & Playboys** . . . **Jonah Jones Quartet** at Baker's Keyboard Lounge . . . **Sondra Stelle** at Knife & Fork . . . Singers **Betty Pasch, Maura McAfee, Denny O'Connor** and **Elma Santa** are at Frank Gagen's . . . Song, dance and panto are presented by **Lee Allen** at Top Hat in Windsor . . . Comic **Herkie Stiles** and chirper **Joni Taylor** are back at Club Alamo . . . **Kitty Dee** is at the Commodore in Windsor . . . Comic **Fisher & Marks**, plus the **Day, Dawn & Dusk** trio, hold over at Elmwood Casino in Windsor.

Atlanta

Phyllis & Eddie Makin provide music at Daddy's Plantation Lounge . . . **Kay Tones** (3) and pianist **Yvonne DeLane** make up all-femme entertainment at Monte Carlo Lounge at Riviera Motel . . . Hank & Jerry's Hidaway continues to feature **Two-Beat Foretich & His Cats** . . . **Tony Sosa's Latin-American Trio** spotlighted at Bill Cartledge's El Morocco in Peachtree Manor . . . **Hurricane Jackson Quartet** spotted at Sorrento . . . **Mildred & Combo** are at Ray Lee's

Saga of a Grand Hotel

London, Oct. 20.

In a world of changing values the Ritz Hotel, London, still remains one of the more exclusive luxury put-ups operating and attracting the top brass in the royalty, society and big business fields. Now, George Criticos, who graduated from waiter to become one of the best known hall porters in the hotel field has, with Richard Viner, written "George Of The Ritz" (Heinemann; $2.95).

His lively autobiography, peppered with anecdotes about such people as the Aga Khan, King Zog, the Vanderbilts, Sir Winston Churchill and other regal and extravagant names, has a whiff of caviar and champagne on every page, and readers will wallow in the vicarious kick of getting the inside story on what goes on in the Ritz—and particularly around George's beat.

He has earned a well-paid living in ministering to, and becoming the confidante of the Society Register. But show biz does not loom largely in the book. The Ritz has mainly raised its immaculate eyebrows at film stars, for instance. There were such scenes from the crowds outside when Charles Chaplin made his stay there on his first homecoming after becoming famous, so much to-do over fan mail and phone calls that the manager said, "We want no more film stars."

After that few entertainers penetrated the svelte portals. Tallulah Bankhead was one. George recalls that Miss Bankhead said: "George, every time you open your mouth everybody expects you to be polite and every time I open mine they expect me to be funny. Which is hardest?" George points out that being polite has not yet earned him $8,000 a week. Douglas Fairbanks, Mary Pickford, Gregory Peck, John Barrymore and a few other show biz folk crop up in George's book. But mostly it's a breezy, name-dropping peek at a strange array of people with swell luggage, and has an offbeat, almost anachronistic interest.

Rich.

Inside Stuff—Vaude

Italian guitarist Renato Rossini, who was slated to appear at the Westbury Hotel, London, was forced to return to Italy upon deplaning in England last week because his working permits were found out of order. He'll play the engagement later. Coincidentally, Rossini appeared at the Westbury Hotel, N.Y., earlier this year.

Under a new Internal Revenue Service ruling, vending machine sales in niteries are no longer subject to the cabaret tax. IRS said exemption will continue as long as vending machines dispense only merchandise of "nominal" value such as snacks, candy, gum, soft drinks, cigarets, etc. If type of goods customarily vended changes "materially," IRS said it may have to reconsider the question.

Miriam Sanderson, of Rensselaer, N.Y., "Miss New York State of 1958" in the "Miss America" pageant and a frequent guest on upstate television and radio programs, is a patient at Homer Folks State Hospital in Oneonta, N.Y. A June graduate of State Teachers College in Albany and since then a teacher of speech therapy in the Storrs, Conn., public schools, she was admitted to the hospital after a series of examinations and X-rays, her father said. Miss Sanderson, who won a $2,500 scholarship, was active in dramatics at State College.

Sad Plight of Acts

Continued from page 69

acts, the performers complain that it's easier for them to get in to see an agent in a major office than to get past the receptionist in an indie date-digger. Major reason for this situation, say the acts, is that the admission by the major rep that he can't do anything for them takes but a moment. The indie knows the performer, in most instances, is familiar with his work and his problems, and the don't-call-us-we'll-call-you attitude by the smallies carries more hope than we'll-see-what-we-can-do from a major.

N.Y. Nitery Licenses

Continued from page 69

license was issued and, having been issued, was followed by the sudden revocation. In the license application, William Jennette was listed as president of the operating corporation but it was claimed all the money went to Purcell.

C'est Si Bon listed as its president Edward Tarallo, but the SLA named Peter Tarallo, also known as Pete Taro, as the owner. This license was revoked.

In the case of a license revocation, a new application may be filed after two years, but no license can be granted to one whose certificate has been cancelled, as applies to Le Cupidon.

1 A.M. Mex Curfew

Continued from page 70

tourist and Mexican trade. There may be a drive to open up new sources of employment for actors in second and third-grade spots, with improved working conditions, Fernandez said. Currently wage scales in these spots are below standard minimums.

Some idea of the problem faced by city authorities, in the avowed purpose of eliminating centers of vice, is that there are more than 15,000 pulquerias (selling pulque alone by license, but breaking the law by selling stronger liquor too), cantinas, beer parlors, cabarets of all categories from neighborhood spots to second and third-rate clubs, the luxury group of top night clubs, restaurants, bars, etc.

This is the total of registered establishments, but police and city authorities estimate that there may be 5,000 or more clandestine spots, including bootleg clubs hiding behind facades of colonial or modern private-home fronts where gambling goes on. There are fancy houses of prostitution and neighborhood "estanquillos," or small stores, which also are centers for vice and sell liquor without license.

While there has been talk that night club onwers and clip-joint vice lords are readying a counter-attack, possibly uniting forces with labor unions, the fact is that this city is showing the effect of the suddenly imposed blue laws. By 2 a.m. the city has a deader appearance than it has had in decades, and taxi drivers are complaining that their night receipts have dipped sharply.

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Waldorf-Astoria, N. Y.

Gordon & Sheila MacRae, Emil Coleman and Bela Babai Orchs; $3-$4 cover.

Gordon & Sheila MacRae showed up as an amiable and talented couple tailored in song and demeanor to the posh Empire Room's demands when they made their Gotham bow there last year. In the 12 months that have passed, the act has taken on a gloss that brightens the room throughout their 40-minute turn. It's a slick song set that keeps the aud delighted and appreciative.

Although the vocal burden is on MacRae, and he acquits himself admirably, his wife turns up as a big scene-stealer whenever she has the chance. A blonde looker, she takes over with assurance on "Everything Is Coming Up Roses," in a duet with MacRae on "Together" and "I Remember It Well" (with special lyrics added) and in a round of impressions that include Katharine Hepburn, Lena Horne, Judy Holliday and Dinah Shore. The carbons are done with an amiable zest and give the act its necessary change-of-pace lift. MacRae is no slouch at the mimicry bit, either. He comes over effectively with James Cagney, Edward R. Murrow, Arthur Godfrey, Cary Grant and Perry Como.

It's in the song department, though, that he really shines. He's got a stirring piping attack on the big ones like "One Alone," from "The Desert Song," "Lost In The Stars" and "So In Love." He also knows how to set up a mellow mood on such as "Small World" and a medley from "Oklahoma." Their duet opener, "We're In Love With New York," by Lyn Duddy, gets them off to a snappy start.

With the "I Remember It Well" windup, duo runs off to a big mitt. Norman Leydon is in charge of the orch when the MacRaes are on and Emil Coleman and Bela Babai handle the music-for-terping assignment with an easy beat. *Gros.*

Flamingo, Las Vegas

Las Vegas, Oct. 15.

William Bendix, Rose Marie, Half Bros., Petticoats (3), Flamingo-ettes (10), Jack Cathcart Orch (13); choreography for Bendix by Miriam Nelson; costumes by Lloyd Lambert; $3 minimum.

In his curtain speech, William Bendix tells the audience that he's been coming to Las Vegas for many years, and has been wondering if he could headline a show, then adds, "Here I am—and I'm still wondering!"

Bendix can stop wondering. He doesn't take himself seriously; surrounds himseslf with topnotch talent, and the whole romp is a pleasant one for all concerned. Rose Marie is his strongest ally, and she, on her own and in bits with Bendix, as usual shows maximum savvy of her trade. She sings and dances with Bendix, and solos a personality-packed "Mama Thinks I'm a Star," "My Blue Heaven" and others which showcase her as a fine comedienne.

Bendix tries to sing "Mack The Knife" straight, but she stuffs his mouth with marshmallows "because you're not supposed to understand the lyrics." Bendix does a funny bit with the Half Bros., getting himself mixed into their expert juggling act. A highlight skit, getting big yocks and applause, "Word A Day" pun duet by Bendix and Rose Marie.

Petticoats prove themselves potent song sellers, and the three girls are lookers. Numbers include "Everywhere You Go," "You Can't Take That Away From Me," and "Happiness Street." Pat Craig and Don Kirk are featured in a dandy "Foggy London Town," Barry Ashton production number. Buddy Freed fronts the capable Jack Cathcart orch in package set for four weeks. *Duke.*

Beverly Hills, Cincy

Cincinnati, Oct. 13.

Liberace, Janet Medlin, Moro-Landis Dancers (8), Dan Kellarney, Gardner Benedict Orch (18), Jimmy Wilber Trio, Larry Vincent; $3-$4 minimum, $1-$1.50 cover.

In his first exposure to Cincy cafe society in many years, Liberace and his singing partner, Janet Medlin, are in high favor for a full 75 minutes. There are no other acts. Absence of the spot's customary comic is scracely noticeable as Liberace sprinkles giggles with self-ribs, quips about his experiences in England and Cuba, and mentions of brother George.

The five-candle champ of the 88 clings to his identifying candlelabra and elaborate wardrobe. Changing from gold lame jacket and jeweled vest to white tails and diamond-studded tie, he explains: "I thought I'd wear something more spectacular."

Liberace gives off gaily at the piano with Gershwin tunes, pops, classics and boogie woogie and has tablers participating in choruses of several numbers. Has great backing from the Gardner Benedict bandsmen with his personal maestro-arranger flourishing the baton.

Miss Medlin, attractive flaming redhead, sopranos showtunes at intervals to heavy mitting.

Martha Raye heads the lineup opening Oct. 23. *Koll.*

Savoy Hilton, N. Y.

Gunnar Hansen and Tommy Purcell Orchs.; $2 cover.

Eugene Voit, ex-managing director of the nearby Hotel Plaza and ditto of this newest Hilton link in New York (nee the Savoy-Plaza), is culminating plans to take the Savoy Hilton play with him from the Plaza when that hotel returns to the A. M. Sonnebend (HCA) operation next spring. It has long been Hilton's key hostelry in the Central Park area and, despite the Waldorf's stature as the flagship of the Conrad N. Hilton chain, the Plaza was a personal favorite of the hotelier. He's trying to do the same at the SH. It's a good try too. Voit is also the ex-m.d. of the Plaza.

What was the Savoy Room (formal dining) is an even more formal interior, in Italian motif, labeled The Columns. Dansapation and violin string dinner music has been added. It's the policy which formerly obtained in The Cafe Lounge which is now called the Savoy Room and Bar. This, too, is in the Italian motif, accent on the House of Savoy, a gay bar and a comfortable lounge, a la the Oak Room of the Plaza. The pitch is the same—for the after-theatre relaxed trade which the Plaza gets, and also the stag luncheon trade, also a longtime Oak Room (Plaza) franchise in the Central Park sector.

Show-wise The Columns has Gunnar Hansen's string band (shifted over from the Plaza's Rendez-Vous Room) alternating with Tommy Purcell's sprightly dansapators who give out with the "society" brand of terpstering. The Continental motif of The Columns, imparting an Italian Riviera atmosphere, lends itself well to both bands, with cuisine to match. John Selva is the maitre d'hotel in The Columns and Danny Briasco, aided by Ernest, holds forth in the Savoy Room. Withal, both boites are more than usually attractive additions to the nocturnal Gotham scene in the Park South belt. *Abel.*

Gilded Cage, K. C.

Kansas City, Oct. 13.

Comedy revue in two acts, with Dodo Denny, Joan Darrow, Don Rose, Bill Stevens. Produced and directed by Russell Farnsworth; executive producer Eddie Carr, technical director Bob Bauder; $2 admission.

An idea that has been mulled here some time took root with the opening of the Gilded Cage Theatre in the midtown sector in a second floor location over the Branding Iron Cafe and the new Red Garter Saloon. In this case not only is the play the thing, but also the theatre itself is a thing of interest.

Gilded Cage is bulging with decor of the turn of the century, a sort of theatre-in-the-square lacking one side which houses the brief stage. Cage has its own little bar, and wee tablettes along with the theatre seats. It is of the extreme intime pattern, seating but 136, virtually all right at the stage.

Present thinking is to change the repertory about once a month. Company of two women and two men is calling itself "The Status Players," and ranges throughout the comedy of the sophisticated cut. Sketches, recitations, blackouts are among the dozen entrees, some imported, some original.

Generally, the foursome pulls off what they intend, much tongue in cheek and all satirical. It is well done, however, and made to order for the upper crust. Players work without music, without costume changes, without props, putting the emphasis even more on the material and the presentation.

Solo bit by Bill Stevens as the insensible motor cycling juve and another by Don Rose with a Robert Service poem in meller style are both excellent. "Bird Lovers" as a monology by Dodo Denny is telling, but long. "Lady Loverly's Chatter" near closing is a haughty poke at the Lawrence type of sex tale and "Getting There Is Half the Fun" has all four raking the British culture mercilessly. Films, tv, poets, junior execs and others get jabbed. *Quin.*

International, N. Y.

Jack Silverman presentation with Alan Gale, Marilyn Davies, Lucio & Rosita, Boots McKenna Line (11) with Maybin Hewes, David Wyle, Sara Aman; Mike Durso & Avila Orchs; $10 prix fixe dinner opening night; $6 minimum.

Jack Silverman has a longterm attraction with Alan Gale, slated for this Broadway spot for a total of 12 weeks. It's the International's ace-in-the-hole for grosses. On his preem night (14) Gale brought in a nearly loaded house on an a la carte basis and that's a good haul on anybody's course, especially in this 900-seater.

Gale is a former boniface who apparently has found that (1) it's better to concentrate on comedy and (2) cafe operation is no fun and cramps his style. This is the second season at Silverman's spot, and he's set for top business returns, according to first-night indications.

Gale is a remarkable performer inasmuch as he had developed a following which is almost fanatic in its acceptance of him. Customers get up to protest the change of a single word in a story he tells. They call requests from the floor, tell him what to do and what not to do. Never does it get out of control, and he's master of the situation at all times.

In this appearance, Gale is widening his base of operations. He hasn't yet abandoned all his Yiddishisms, but there's less of them this trip than at any other time. He's aiming at and, incidentally, approaching a universal brand of humor readily understood by all. He's a clever and homey operator who hits a common basic denominator of humor, generally surrounding the home, family and even some indigoisms which could have been eliminated.

On his opening night, Gale was on for a little more than an hour, and all of it rewarding to the customers. Under the most careful scrutiny of his followers, he has to be extremely careful about the introduction of new material. This he does with extreme care. In all, Gale's mixture of old and new in an act that seems to be veering away from the surplus of dialectics, is likely to create an aura of prosperity at this spot.

Gale is surrrounded by a good show with the dance team of Lucio & Rosita in a set of Latin terps. The duo need a lot of work in the straight passages, but do well in the spins. The singer on the show is Marilyn Davies, a well-constructed blonde who can sing but lets herself get out of bounds. On a program in which it's known that the topliner will do about an hour, she let herself go for an act of more than 30 minutes in a room which paid her scant attention during her tunes, but applauded wildly at the finish, seemingly as a measure of compensation.

Miss Davies has a routine with a lot of merit, can belt it out, but unfortunately, she permits momentary lapses which lose the audience for her. It's a matter of controlling the mechanics of her act cutting down and she'll yet hit the jackpot.

Similarly on for a long number was the Boots McKenna line. First rumber is quite unusual inasmuch as it includes a special material song citing the virtues of the competitive Latin Quarter, Copacabana, and other spots before going into the charms of the International. The number should have ended there, but a lengthy college song took the edge off the matter. Its western sequence could also have been sliced for greater effect. The production songs delivered by Maybin Hewes, David Wyle and Sara Aman give the item a lift. Michael Durso backs capably and the rhumba relief is by Avila. *Jose.*

Chi Chi, Palm Springs

Palm Springs, Oct. 14.

Louis Armstrong & All Stars (7), Chop Chop & Charlene, Bill Alexander Orch (5); $2 cover.

Fresh from his cultural stint at the U. of Cal.—Riverside—in a jam session called "Jazz in the Highlands," Louis Armstrong opened the Palm Springs winter season at the Chi Chi Starlite room. Last week Jimmy Ames and Mary Meade French were the attractions, but with the Prez running a steak house at nearby La Quinta it was hard for customers to pay attention to the Palm Springs beat. Satchmo suffered no such opposish and if he had he would have slaughtered it.

Armstrong is still educating people as to what jazz is and is doing it so painlessly and with such evident delight that no audience can resist his appeal. His troupe is so well disciplined and their timing so flawless it never fails to delight an audience when the sidemen shake hands and congratulate each other on hearing a number come out right.

Their part of the show ran an hour, doing in all 18 numbers. Satch trotted out Velma Middleton, whose name sounds like a pun. She bounced, shook, sang and danced all over the place. Her tonnage being what it is proved that Irwin Schuman had built his bistro well. The act closed with a tour de force on the skins with the rest of the specialists joining in on the finale. A great troupe. They're in for 11 days.

Bill opened with Chop Chop & Charlene, an old favorite here. His pigeon trick is still tops. *Scud.*

Palmer House, Chi

Chicago, Oc. 15.

Sophie Tucker (with Ted Shapiro), Ben Arden Orch (10); $2.50 cover, $3 Sat.

Having parted with the Chez Paree after all these years, Sophie Tucker demonstrated in her first Empire Room, appearance that it'll take something more than a switch from Fairbanks Ct. to State St. to vary her brand of funmaking or tarnish its peculiar charm. The tonier setting has not altered her stuff one whit, nor is there reason it should, from the hefty reaction to her maiden turn. The crowd, numbering lots of her longtime partisans, was wowed from the start, and whatever anxiety lurked either side of the floor must have quickly melted.

Other considerations aside, there's the plain wonder of vintage Tucker. Her vigor, going on 72, is somewhat astonishing. Ponce de Leon couldn't have done much better. And whatever her secret, she seems to be sharing it with Ted Shapiro, her 88er for 38 years and who currently has more of a speaking part than usual in the proceedings. If his lines aren't especially smart, he's at least an amiable factor in the act.

Miss Tucker, of course, makes no bones about sex being a robust part of life. That's what her talk-songs are all about, and if they're not particularly subtle, they're clever enough to merit the yocks that boom out. Still, one of the best of her offerings is one of her least bluest, a synopsis of the redoutable Tucker saga with a batch of nostalgic tunes associated with her career. She breaks the purple pace with an inspirational paean to teenagers, and while it's effective, could stand some sharp wit to butter the message. Windup brings her back as "Sagebrush Soph," with a western costume gaudy enough to make Liberace look to his apparel laurels. It's the getup that gets 'em, so never mind the so-so lyric. With that past, tablers were on their feet and ripe for a misty thank-you speech that sent her off to solid applause.

Ben Arden's excellent crew launches the show with a slick "Kiss Me Kate" medley, and is stellar, per usual, behind the star. Anna Maria Alberghetti bows Nov. 19. *Pit.*

Cloister, L.A.

Hollywood, Oct. 17.

Felicia Saunders, Milt Kamen, Geri Galian Orch (10); $2 cover, 2-drink minimum.

Felicia Saunders, a pert, pretty brunet with a winning stage personality, has a distinctive and appealing style which combines torch singing with a kind of bouncy jazz. She delivers a varied repertoire with an expertly controlled voice capable of extreme variations in tone quality, from breathy to solid, over a wide range. And, technically excellent though it is, the voice betrays no craft but seems to be a simple outpouring of emotion. The girl's good.

Her material is, for the most part, intelligently selected and arranged. The best of it includes "You Gotta Have Me," "When the World Was Young" and "The Begat." The "Westside Story" medley is a valiant attempt, one which would defeat almost any singer, but Miss Saunders nearly succeeds. Leonard Bernstein's work, however, requires a full production. The singer's "They're Playing Our Song" is very funny and displays her fine gift for comedy. The Cloister's doing a great job showcasing such talents as these.

Comic Milt Kamen, making his Coast bow, has an engaging delivery and gets off a couple of hilarious bits. His material's mostly eastern-motivated in subject matter (which isn't necessarily a drawback) and about a third of it is dated, familiar or somewhat obscure; the other two-thirds is rather good—which is better than par for the course.

The acts, backed by Geri Galian's orch are booked for two weeks. *Glen.*

Hotel Pierre, N. Y.

"An Evening with George Gershwin," with Elaine Malbin, James Hurst, Robert Brooks; Joseph Ricardel and Alan Logan orchs; producer, Stanley Melba; director, Dolores Pallet; lighting, Leslie Wheels; $2.50 cover.

This is the second year of the salutes to songsmiths, a no-name policy which has given the Cotillion Room of the Hotel Pierre greater impact and more b.o. The "no-name" refers to the decision by entrepreneur Stanley Melba to sidestep bidding for the conventional saloon chantoosies and essay something different with good, professional people whose salaries will not break the exchequer. The results have been gratifying. Biz is good and the idea of doing cavalcades of Kern, Friml, Herbert, Rodgers, Berlin, et al., has struck a popular chord, musically and b.o.-wise.

The Berlin salute reopened the fall season. This is the second famed American tunesmith in the 1959-60 series to get the Cotillion "evening" for the four-week semester. This one, somehow, just misses. It's surprising, because, the reprise of Gershwin's melodies, toute ensemble, tells the ear that his talents and versatility were boundless. The gamut from rhythm to ballad and their durable quality gives Gershwin a unique niche in the 20th century musical scene.

There is a quote from Irving Berlin, as part of the rehearsed ad libs between numbers, that "Gershwin went from the (Tin Pan) Alley to Carnegie Hall overnight. It is generally thought that Gershwin may well be the lone contemporaneous tunesmith who will be remembered in the 21st century. The polish and the quality of his melodies, whether from legit or filmusicals, attest to that in this cavalcade.

But, despite the slickness of his music, he was fundamentally a robust composer, with the exception of course in "folk opera" works like "Porgy and Bess" which was keyed to a different concept, much in the same manner that his concertos, like "An American In Paris," the classic "Rhapsody In Blue," etc., are of a different cut.

Thus, when Elaine Malbin, a talented concert and recital soprano, with an operatic rather than a musicomedy voice, essays items that were written more in the idiom of Gertrude Lawrence, Ginger Rogers, Ethel Merman, et al., it's like Galli-Curci essaying "I'll Be Glad When You're Dead You Rascal You." There are "long-hair" thrushes who, as a stunt, have belted a "St. Louis Blues" and the like, but when they did—viz., Mimi Benzell, Marguerite Piazza, Helen Traubel, Vivienne della Chiesa — they had the powerhouse pep to back it up. Miss Malbin is too polite.

Result is that the two robust juveniles opposite her eclipse her, for no professional shortcoming alone other than "casting." Their romantic duets just aren't convincing.

The difference is that both James Hurst one of the tallest leading men extant, says a program note—and Robert Brooks, another tall he-man singer (and a former heavyweight boxer), have been steeped in musicomedy training. Hurst has toured with "Kiss Me Kate," "Plain and Fancy," "Oklahoma!" "Showboat" and "Damn Yankees." Brooks' background includes "Pal Joey," "Oklahoma!" "Finian's Rainbow" and "Guys and Dolls."

It is by no means to Miss Malbin's discredit that her credits range from the Philadelphia, Pittsburgh, Detroit and New York Opera companies to La Scala, Milan. She also essayed two Broadway shows, "Kismet" and "My Darling Aida," both obviously of the same neo-operatic flair. All of which — to repeat — is pretty polite stuff when it comes to "Got Rhythm." True, she handles the ballads prettily and competently but the handicap, too, lies in her petite contrast to the towering Brooks and Hurst.

Show will not chase 'em—far from it. The formula is pretty well established and there is no gainsaying the overall professional prowess of the three principals. It's just that Miss Malbin might have been better cast in the Friml, Romberg or Herbert proceedings than in a Gershwin cavalcade.

Joe Ricardel again backstops the "evening" with professional savvy, besides dispensing the No. 1 dansapation. Alan Logan's sprightly trio alternates. The three principals are wisely placed on a portable rostrum for better vision to allover the room. Other than that, Pasqual' holds forth happily at the door, especially with booming business, and Gogi continues as the overall host. *Abel.*

Drake Hotel, N. Y.

Raoul & Orch; $1.50-$2.50 cover.

As inevitably as the Park Ave, and, for that matter, the entire midtown facade of New York is changing, so is the class hotel scene undergoing a transision. It's no longer a case of the St. Regis, Waldorf, Pierre and Plaza—recently the Savoy-Hilton has invaded the plush hostelry belt with atmospheric dining-dancing rooms, and now the Zeckendorfs' Drake Hotel, with Col. Serge Obolensky as the front-man, has debuted Mon Plaisir. This was formerly the Ivy Room, twin to the Drake Room which remains an all-meals boite (luncheon, cocktails, dinner, supper). So will Mon Plaisir.

Unique about MP is its Budapest decor, done by French decorator Jean Pages. Another international touch is the importation of bandleader Raoul from Elephant Blanc, Paris' counterpart of El Morocco but, unlike the Yank boites, Raoul's brand of dansapation needs more "lift." That may come in time.

Invitation preem, at $15-a-head for the blue-plate special, was a tribute gastronomically to maitre d'Nino and his chef. Needed is Nino's personal handling at the door, which also may come in time since he is an energetically peripetatic host although, in light of the restaurant operations at the opposite sides of this hostelry—the Drake and Mon Plaisir rooms—it's not as feasible physically. The present headwaiter is Pierre—what else at the Drake, Morris?

Incidentally, while the MP was being built, Col. Obolensky threw open a basement storeroom and converted it into an alfresco grill which now gives the Drake a third eatery. This is situated just under Mon Plaisir.

Both are handicapped by the massive pillars necessary to support the structure but artist-decorator Pages has done a skillful job in camouflaging same. Nonetheless, the upstairs main room has a somewhat scattered appearance, but it has been deftly tied together by putting the service bar at the extreme left (from the entrance) and tricking up the overall Hungarian motif with an eight-foot-high faience stove, while Magyar peasant dolls decorate the room in glass-encased recesses.

The Drake is among the Zeckendorfs' recent acquisitions and while Claude C. Philippe is concentrating on the building of "the big Z," as the Rockefeller Center hostel is being dubbed in the interim—it will probably be called the Zeckendorf-Rockefeller—Col. Obolensky has shifted his operations from the mass Hotels Astor and Manhattan to the class Drake. He belongs there. His impressively loyal, socialite-show biz following was out in full force for the colonel whose first-hand experience as a hotelier has touched importantly on the welfare of such class hotels as the St. Regis, Plaza, Sherry-Netherland and Ambassador (now Sheraton-East). *Abel.*

Montmartre, M. B'ch

Miami Beach, Oct. 17.

Eileen Barton, Lou Daley, Stan Allen, Bobby Cruz Orch; $3.50 beverage minimum.

This newery just north of the Eden Roc-Fontainebleau has finally settled on a show policy for its intimate Les Girls Club—booking of a solid lineup of middle-bracket names along with a supporting comic and/or singer, as the case may be.

Current package is illustrative. Eileen Barton, who hasn't played this run in some time, is the topliner and she returns as pert and zesty as ever, but with a notable improvement both in vocability and arrangements. No longer the hard-driving gal with the vaudefamily limned background, she pursues a strong—and easy, for her—course along the pops and evergreens rhythmic trail. The aud reaction build is consistent with the canniness contained in the inventive arrangements set up for her. She hits the top notes full and strong both on the ballads and the upbeat tunes.

Powerful item is her "biographical" rundown of the top pop composers via display of their pic and brief intro chatter into their ace elettings. It's a smart zinger-upper that hits all ages and types attending. She offs a click canary, with demands for more and resultant encore segment.

Lou Daley is a young comic who obvjously is still feeling his way. As of now, his is a potpourri of the tried and true, with some of the tried in the trying category for auditors. Withal, the lad displays a smart sense of timing and manages to keep them interested via a yet, glib delivery that belies his youth. With stronger material, his basic potentials as a flip-brash type of laughmaker could be realized. Lad also handles a tune in okay fashion and tosses of some tongue-in-cheek topper impreshes.

Stan Allen is a smooth and literate house emcee with Bobby Cruz and his crew okay on the showbackings. George DeWitt returns for his third date here Oct. 24. *Lary.*

Hotel Roosevelt, N. O.

New Orleans, Oct. 16.

Jaye P. Morgan & Bros. (3), Bob McFadden, Bobby Blanque, Jack Delaney, Leon Kelner Orch (12); $2.50 minimum weekdays, $3 Sat.

Jaye P. Morgan plus three freres and comic Bob McFadden open the fall lineup in the plush Blue Room and draw top returns on deposits of excellent talents. Vivacious Miss Morgan, a bouncy blonde looker, belts with verve. Accompanied by her singing brothers—Dick, Charlie and Duke—songstress is a savvy performer in all departments, clicks with her material all the way in a turn that builds for maximum impact.

Miss Morgan caught her preem audience on a peak of enjoyment and kept them there. Her tunes included "Running Wild," "Life Is Just A Bowl of Cherries," "Sing You Sinners," "That Lonesome Road," "Bill Bailey" and "Baubles, Bangles and Beads." During one tune she tickled the 88 while her kin strummed electric guitars. With infectious gaiety she also impersonated Louis Armstrong, Bette Davis, Tallulah Bankhead, others.

Morgan boys shared in evening's honors, scoring heavily with their disclick "Nola."

Bob McFadden has steady laughs throughout with his mimicking and dialect stories. His finest moment comes when he imitates a "hairy ape" singing rock 'n' roll. The gyrations bear an uncanny resemblance to those of a noted U.S. Army private now on duty in Germany.

Comic shows surprisingly accurate carboning of voices of Ed Sullivan, Arthur Godfrey, "Kingfish" of Amos 'n' Andy and others. He also presents a variety of sounds, is fast with a gag and clever with patter. Keeps material clean throughout.

Backing up show with skillful accompaniment is Leon Kelner's crew, who also acquit themselves creditably during the dance sessions. Bobby Blanque and Jack Delaney, band vocalists, register with their contributions to the evening's fare. *Linz.*

Arpeggio, N. Y.

Roy Eldridge Quartet, John Mehegan Trio; $3.50 minimum weekdays, $4.50 weekends.

This comfortable eastside spot is again augmenting its palatable cuisine with some pleasant musicalizing. Splitting the entertainment chores are the Roy Eldridge Quartet and John Mehegan Trio. Both groups deliver in a soft and mellow manner, providing nice background for the diners and drinkers. The Eldridge group, with the leader on horn, includes drummer Eddie Locke, 88er Joe Knight and bassist Alphonso Skeets.

Meehegan, at the keyboard, works with guitarist Chuck Wayne and bassist Ernie Furtado. The instrumentalizing by both units is relaxing, but judging by the slim turnout at the club last Thursday (15), stronger marquee names may be needed, considering the number of Gotham rooms that are competing in the showcasing of musical combos. *Jess.*

Standishall, Hull

Hull, Que., Oct. 17.

Bill Kenny, Alex Dawson Orch (8); $1 admission, $1.25 Sat.

Recently in from a socko United Kingdom tour, veteran chanter Bill Kenny scores in Standishall's big Rainbow Room. His piping proves that Kenny, target of impressionists, rises well above the boys who trill in falsetto and flutter their hands to ape him. He sets himself solidly in the slot he's built for himself and sustains his status as the Lombardo of the chant field by sending across the staunchest corn for constant mitting even from his first notes. Here to Oct. 24, Kenny is nicely backed by the Alex Dawson house band.

Hotel's posh Cameo Lounge features Wilfrid Charette keyboarding his own invention, a combination piano and electronic organ. Playing between Rainbow Room shows and dance sets, Charette produces tunes that sound as though a combo were playing; he gets plenty customer attention. *Gorm.*

Riviera, Las Vegas

Las Vegas, Oct. 13.

Johnnie Ray, Jonathan Winters, Dorothy Dorben Dancers (16), Ray Sinatra Orch (13); presented by Sammy Lewis; $3 minimum.

Johnnie Ray and Jonathan Winters share the billing in a highly satisfactory package. Ray's unique showmanship and singing style click here again as he offers "All In The Game," "All Right, OK, You Win," "Walking My Baby," "With These Hands," "I'll Never Fall In Love Again," "Thank Heaven For Little Girls," "Wagon Wheels," "Somebody Stole My Gal," "100 Years From Today," "Whisky and Gin," "Little White Cloud," "Cry" and "Jubilee."

Winters, in his first nitery engagement since recovery from his recent San Francisco peccadillo, has an impact of powerhouse proportions with a distinctively different comedy act. His standup routine, impressions and sound effects stamp him as a strong candidate for bigleague nitery star status. Winters' self-written material is new to Vegas and presented in a manner which registers high in the yock department.

The Dorothy Dorben Dancers are featured in a holdover production, and the entire Sammy Lewis presentation, skedded for two frames, is smoothly backed by the Ray Sinatra orch. *Duke.*

Statler-Hilton, Dallas

Dallas, Oct. 17.

Jill Corey (with Phil Del Penna) Wynn Warner Orch (11); $2-$2.50 cover.

It's the first Texas date for Jill Corey, but it shouldn't be the last. Opening to a capacity crowd (16) in the Empire Room, she leans heavily on the currents and standards to good results, has the advantage of the aud with her at start and builds from there. She smartly segues to brace her tunes, and makes the most of her 30-minute stint—with "Cockeyed Optimist" and "I Wanna Be Loved," then "Till There Was You" and "One For the Road" (to build the mitting).

Reprising her Columbia etchings, plus plug, she reaps mitts, to drown the lyrics, as she pipes "I Love My Baby," "Bye, Bye, Blackbird" and "Big Daddy." Tastefully gowned, little lyricist eschews gimmicks, favoring a pair of stage strolls, but her only between-tunes patter is dated by every other distaff act here and should be shelved: "I've only been here seven hours. I've not been to Neiman-Marcus and I have yet to meet my first Texas millionaire." This bit by the femme canaries has been worn thin. Miss Corey, however, recovers from this yawn item for slick vocals of seldom-heard lyrics, "Ten Cents A Dance," in a red pinpoint spot, "You Made Me Love You" and "Sometimes I'm Happy" to roundhouse applause. She begged off, but should have encored. Phil Del Penna, 88 accompanist rates a hand for top assist he gets from the house band.

Maestro Wynn Warner and Larry Shapiro open the show with a spicy violin duet of "Hot Canary" and the versatile crew packs the floor with leather pushers. Henny Younman opens a return date Oct. 29. *Bark.*

Barclay Hotel, Toronto

Toronto, Oct. 13.

Ford & Reynolds, Teal Joy, Jocelyn, Kim Irwin, Craig Daye Dancers (7), Paul Grosney Orch (8); $1.50 admission.

From a production standpoint, "Oriental Revue" is the most elaborate and costliest floor show since Al Siegel bought the Barclay Hotel a year ago and has concentrated his supervisory activities on the Club Oasis. Punching down the walls and making his supper club a 450-seater, Siegel currently has dressed his waiters in throat-buttoned, red tunics, transformed his spot into pagoda effects and lit the room with electric lanterns for his "Oriental Revue," running 75 minutes twice nightly in a teahouse setting. Whole setup is an eye-filling sight that attracted plenty of customers opening night.

Only Occidental touch is Ford & Reynolds, madcap comedians who had to stay on 35 minutes and finally begged off. These are a fast-talking pair, with short Frankie Ford doing the comedy mugging and tall Garry Reynolds as feeder, with latter adding his good looks. Both exhibit fine musicianship on trumpets, with Reynolds blasting the roof off with his clarinet and Ford on the drums.

They open cold with zany antics and swift crossfire chatter, then into singing in rock 'n' roll style, "Old vaudeville days" impersonations in which Reynolds sings "Chicago" and the clowning Ford aims for that high note, and finally holds it, delights the diners. Their fast musical finish is a jam sesssion in which both play a multiplicity of instruments, plus acrobatics, for a finale that had the otherwise staid customers begging for more, with "Mack the Knife" and "Symphony Sid" predominant.

The Craig Daye Dancers open in red and black briefies and tasseled mandarin hats, with showgirls in vari-colored kimonos and lacquered headdresses. The ponies are in with high kicks and precision cross-stage stepping, all done at top speed.

Teal Joy, Seattle-born Nisei garbed in a rose-velvet dress, belts out "Let Me Sing" for opening, does "Comes Love" in shout style, with "Thrill Has Gone" for change of pace in sexy wail, and a boisterous "Making Whoopee." Here's a thrush who knows how to handle an alternating shout and blues routine, complete with husky voice and facial expressions that hold audience attention.

Interpolated in the production numbers is Jocelyn's high soprano delivery on "Little Street in Singapore" and "One Fine Day"; her duet with Kim Irwin in "Poor Butterfly," with girl a little off in what might be put down to opening night tension. Craig Dave Dancers are also on for a waltz routine, a finale in green skirts, plus fans, to "Limehouse Blues," with Irwin, in naval officer's whites, singing onstage accompaniment to the girl's gyrations of "Shangri-la," "Sayonara," "This is My Beloved" and "China Doll," all robustly.

Besides kudos for performance, bow should also be made to Siegel and Daye for their three imaginative stage settings, plus glamorous costuming, lacquered wigs and headdresses. Put "Oriental Revue" down as the club's finest eye-filling production to date. *McStay.*

Blue Note, Paris

Paris, Oct. 13.

Andy & The Bey Sisters (3), Jacques Lautier Quintet, Jimmy Gourley Quartet; $2 minimum.

Andy & The Bey Sisters are a song trio little known in their native U.S. but doing break-in appearances at various European boites and music halls which show they are ready for top attention in their own country. (See New Acts.)

They are in for a month at this spot which boniface Ben Benjamin, a Yank, has parlayed into the top jazz boite for U.S. talent here. He recently had Chet Baker and Stan Getz playing the low, long, neatly lighted room. It now has an American and French jazz buff following through and is an all-nighter. Jimmy Gourley Quartet and the Jacques Lautier Quintet both supply good listening and dancing interludes. Pianist Rene Utreger and American drummer Kenny Clark are particular standouts in the former group. *Mosk.*

Steuben's, Boston

Boston, Oct. 15.

Eagle & Man, Ann Clark, Don Dennis, Horacio & Lana, Tony Bruno Orch (5), Harry Fink Trio; $2.50 minimum.

Eagle & Man, zany comics, are "tummeling" it up at Joe & Max Schneider's 400-seater, with good effect all around. Fat Eagle in Bermuda shorts and pixie haircut and sauve, sophisticated Man, as foil, get boff returns with emphasis more on comedy than music in their first spotting here since last season when they broke it up.

Opening night (15), they had to beg off from jampacked crowd of partyites heavy on the femme side. Running the gamut of hilariously offbeat activities from opening of one-liners and wacky mimicking by Eagle to rousing musical treat, "When the Saints Go Marching In" finale, they prove the trumpets they carry are for real.

Ann Clark, tall, lithe and blonde ballerina looker, is breaking in a new act in opening spot in which she contrives a reverse strip in ballet style, hooking on a black gown over flesh-colored costume. She does some fancy terping in between and works out a flashy routine at completion of dressing with long cigaret holder bit. Novelty gimmick does much to up aud interest.

Horacio & Lana are slick with some wild mambo movements and wind up staging a dance contest between them to big mitting. Don Dennis takes over middle spot for nice selection of tunes, giving out with tremendous "Til There Was You" in big voice to big returns. He takes "Seventy Six Trombones" for a prance across stage, and winds up with a neat version of "Hernando's Hideaway." Tony Bruno cuts the show in fine style. Harry Fink takes over between sets. This show holds to Oct. 28. *Guy.*

Bellevue Casino, Mont'l

Sammy Davis Jr. (with Morley Stevens & Mike Silvers), Mitch & Bill Haggett, Sons of Moroco (7), Nick Martin Orch (14); $2.50 admission.

Montreal, Oct. 18.

The coin to nab Sammy Davis Jr. may knock a carefully planned nitery budget out of line but the prestige and b.o. it garners is worth every cent management has to ante up. Boniface Jack Sua finds this no exception with current layout starring the inimitable Davis and company. The Davis preem (17) reminded vet cafeites of the days when Montreal was a booming nitery town, and it's safe to say the SRO biz will continue throughout the eight-day session.

Two acts warm up the crowd for the Davis entrance and both pick up a nice reception, particularly the Sons of Morocco, seven tumbling wizards whose appearance is brief but frenetic. Hoofers Mitch & Bill Haggett are adequate, offering three fresh and interesting numbers.

The buildiup over, Davis makes an effective entrance sans the usual frantic intros and wows from the teeoff. No stranger to Montreal, Davis cut his teeth in cafe biz years ago around the n ior saloons and stubes with his father and uncle when he was part of the Will Mastin Trio.

The return of a "native son" plus the fact that everyone in the room seemed to be a personal friend made it difficult for the performer to do anything wrong. And he didn't, once he got over some initial gabbing about his conversion to the Jewish faith and asides to a few ringsiders.

Loosening his tie, Davis settles down to work and his performance is amazing as he tops one sequence after another. With impresh bits of other singers, which could be ordinary considering how many other artists resort to this gimmick, and when he teams up with musical arranger Morley Stevens and drummer Mike Silvers, he tops his class. Latter set with Davis on xylophone, Stevens on clarinet and Silvers beating out a solid rhythm on a plain wooden chair, picks up heftiest palming of evening.

Despite three shows on opening night, Davis did upward of 60 minutes before the jampacked house would let him go. Entire production is given great support by the augmented Nick Martin orch and kudos go to arranger-musician Stevens for his direction during the session. Davis is in until next Oct. 24. *Newt.*

Slate Bros., L. A.

Los Angeles, Oct. 16.

Charles Manna, Kitty Kover, New Yorkers (3); $1.50 cover.

Charles Manna, a young eastern comic resembling Danny Thomas, and titian-haired songstress Kitty Kover are making their first Los Angeles playdate at the Slate Bros. nitery on La Cienega. It's a booking that should draw good comment from the saloon crowd.

Manna is a laugh-getter. His material is crisp and sharp and leans toward the topical. Unlike some in his trade, he is never offensive. A bit on a relief pitcher coming into a World Series game and wondering whose side he's on and what the score is, plus lines like "Everyone sings in the shower, that is, unless you're talking to somebody," go over heavily. An opportunity to sing in spot shows he can swing in that direction.

Miss Kover is a cutie with a wild manner while vocalizing. She puts plenty of body movement into such upbeat numbers as "After You've Gone" and "Up A Lazy River." Yet she tones down with the proper softness on "Ten Cents A Dance" and "Basin Street."

The New Yorkers, an instrumental trio, round out the bill and service the customers on their own in addition to backing show. They keep the proper musical beat throughout while Henry Slate emcees and brother Sid sits on the bar and runs the "spot." Show is in for a limited stand. *Kafa.*

Cocoanut Grove, L. A.

Los Angeles, Oct. 16.

Keefe Brasselle, Alice Lon, Lester Horton Dancers (7), Freddy Martin Orch (16); $2-$2.50 cover, $3 minimum.

The Cocoanut Grove's current bill isn't the biggest name value ever booked here but it's one that has enough entertaining tones to please the most diversified audience.

Keefe Brasselle, and Alice Lon, ex-"Champagne Lady" for Lawrence Welk, along with the seven Lester Horton Dancers, comprise the talent menu. It's a tasty one.

Brasselle comes on with the

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Night Club Reviews

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Cocoanut Grove, L. A.

speed of a thorobred, breaking fast at the gate, and throughout a 50-minute turn proves he is a versatile talent. As per the billing. His routine embraces special material revolving around show biz. This allows him to sing, dance, mimic and run through minstrel man bits of Al Jolson, Jimmy Durante and, of course, Eddie Cantor.

His showmanship is especially effective on "You Need A Gimmick" and "Upstage." Latter number should be a real pleaser for the showfolk, as will a takeoff on Billy Daniels ("Old Black Magic") and Frank Sinatra ("Young In Heart"). Rounders must have felt a heartful tug at Wednesday's (14) opener when Brasselle dedicated and sang "Mother's Eyes" to his mother at ringside.

Miss Lon, making her nitery debut since exiting the Welk show, puts her best foot forward, without showing any knee, in the presentation of 35 minutes of songs. She's an attractive girl with a nice pair of pipes that ring true and clear on a medley of old standards.

While Miss Lon's vocal abilities are pleasant enough, her success in the nitery field will depend on whether she can develop more of an act than just standup singing.

The Horton terpers dazzle the crowd with some intricate modern Afro-Eurasion movements that enunciate the personification in modern dance. A racy umbrella dance is standout. Freddy Martin's orch delivers musical backing throughout show and for dance sets with the usual rhythmic flow. *Kafa.*

Cave, Vancouver

Vancouver, Oct. 18.

Kirby Stone Four, "Bagdad Exotique" (10), Charlie Vickers Trio, Dave Robbins Orch (7), Charlie Nelson; $2 cover.

Current layout at Ken Stauffer's hospice is a lively affair and furnishes a good change of pace for Cave regulars who've heretofore okayed much that's less wooing.

Headlining is the Kirby Stone Four, an energetic group in the slapstick tradition that warbles, spoofs and hoofs a 30-minute howlgain session. They start plenty, like kibitz takeoffs on Billy Daniels, Mr. Magoo, Rose Murphy, James Stewart and others, but impreshes get quickly sidetracked by Eddie Hall's comicalities and asides to the spenders. Stone clicks with cockney parody of "St. Louis Blues," and winder-upper is group's trademarked medley of ballads that tend to the bawdy, copping heavy mitting. Setback at stint caught was a dead mike halfway, but the limitation seemingly fazed neither act nor aud.

"Bagdad Exotique" is a well-costumed in-a-Persian-market piece deploying local strawhat theatre talent terping and piping to no great effect, though pleasing the customers as a spectacle. Charlie Vickers Trio, with two femmes, wiggle hips and hands in Siamese mode that's nifty in parts and wins, like the production number, due to the long-stemmed lookers aboard.

Dave Robbins orch supplies the harem mood for shows and nostalgic tunefest for customer dancing. Charlie Nelson ties all neatly with some apt emcee chatter. *Jay.*

Ho-Ti, Portland, Ore.

Portland, Ore., Oct. 15.

Arthur Lee Simpkins, Lynn Carroll & Escorts (2), Jack Card & Ensemble (6), Jean Chase, Herman Jobelman Orch (4); no minimum, $1.50 entertainment charge.

Arthur Lee Simpkins is back for the 10th consecutive year. Local fave is like an annuity policy for the bossmen. The velvet rope has been high since his opening night (13) and the reservations are heavy for the entire two weeks.

Simpkins takes command from the time he steps onto the elevated stage, and the customers enjoy every tune. He runs the range from opera to r&r, singing in several languages. Top-drawer entertainer's charm and self-confidence enhance his stint. Begs off after 30 minutes.

Orb-filling Lynn Carroll is on for three numbers. She displays some nifty chirping but should leave the dancing to her Escorts (2). Duo are real terpers. Jack Card and the ensemble (6) are on for two neat production numbers. In this specialty spot they should lengthen their numbers for better results. Choreography and costumes are fine. Jean Chase is continuous in the Lamplighter Room with songs and piano. Herman Jobelman Orch (4) plays a solid background for the show and sets the tempo for dancing. George Riley opens Oct. 27. *Feve.*

Tidelands, Houston

Houston, Oct. 13.

Rusty Draper, Don Cannon Orch (6); no cover or minimum.

Personable redhead Rusty Draper parlays an infectious grin with vocal and instrumental talents to pull fine applause from the Tidelands Motor Inn club's preem aud. He proved his stage presence when the B string on his electric guitar broke near end of second number. During the five minutes or so required for repairs, he regaled patrons with some first-class humor. That B string, incidentally, was the only thing that wasn't Class A about his show.

Draper proves that a singer with a guitar isn't strictly hillbilly, opening with "Best Things In Life Are Free," and going on to other standards like "Up A Lazy River." He adds his best known disk number, "Freight Train," does instrumental medley on his guitar, "April In Portugal" and "Third Man Theme," a hillbilly medley, a Presley carbon with "Hounddog," and impression of the Ink Spots, whom Draper replaced at this spot, and closing to good returns with "Mack The Knife."

After show, patrons got an added treat when ringsider Jack Teagarden, with his trombone, and Draper, with his banjo, teamed for a jam session with the top swingy Cannon orch.

Comic Dave Gardner moves in for a fortnight Oct. 26. *Skip*

Colony, Johannesburg

Johannesburg, Oct. 13.

Jean Sablon (with Alec Siniavine), Sam Sklair Orch; $4 dinner.

The most successful cabaret preem to brighten Johannesburg in many a year heralded a record season at the plush Colony Restaurant when, at an elegant gala opening, Jean Sablon stepped into the spotlight singing his "Vous Qui Passez Sans Me Voir" theme. Dowagers and debs who had been awaiting this moment ever since his visit to South Africa was announced a few weeks back, saw to it that he received as warmly enthusiastic a welcome as anything he has encountered in Paris and New York. Less susceptible male escorts, determined to judge the act on merit and not by repute, soon succumbed to the artist's engaging personality and Gallic charm, joining in applause that left no doubt as to unanimously favorable audience reaction.

Sablon's status and popularity here as a recording artist can be gauged from the minimum advance publicity required to bring out the Colony's "House Full" signs. Three theatre-page ads in the daily press were sufficient to warrant a fourth insertion informing would-be patrons that the season was completely booked. One subsequent ad intimated an extension of season, only to be followed two nights later by another SRO notice. An engagement to sing at Durban's ritziest hotel, Claridge, brought an enforced hiatus to the run at the Colony, but Sablon's commitments have made it possible for him to return to the Johannesburg nitery for a final week before flying to Salisbury in the Central African Federation for a limited season, and then back to Paris where he opens later this month in a new production at the Tivoli Theatre.

His accompanist on the South African tour has been Alec Siniavine, Parisian pianist-composer whose radio programs are well-known over French airwaves.

The Colony, managed by Stanley Tollman, member of a long-established catering family, opened for business in pleasant surroundings on the outskirts of Johannesburg four years ago. Easy parking facilities, tasteful decor, and consistently good service and cuisine have made it one of the city's best-patronized dine-and-dance venues. Extensions to the restaurant recently increased capacity from 200 to 300, yet table reservations over weekends are still impossible to get unless booked well in advance. An overall charge of $4 per head includes dinner (selected from a large, well-chosen a la carte menu), dancing to two small but effective combines under the direction of English bandleader Sam Sklair, and a floorshow. Although the latter is usually of a sufficiently high standard to appeal to the customers, Sablon is the first artist with an international reputation to be featured as a cabaret draw. His *Evel.*

House Reviews

Apollo, N. Y.

Pearl Bailey, Bill Bailey, Coles & Atkins, Louis Bellson Orch, Moana Gleason, Mr. Wynn, Ambassadors (9); "Count Five and Die" (20th).

Pearl Bailey seemingly has taken on a one-woman crusade to restore vaudeville. She's been playing a string of theatres throughout the country and has been proving anew that there's still a lot of entertainment left for the various stages of the U. S. Miss Bailey has been doing some enormous business at all her stops.

Miss Bailey is in her second stand at the Apollo with this unit and its potency as entertainment remains undiminished. She has gathered together a large company which includes the 17-piece band conducted by her husband, Louis Bellson, a line of five girls, a nine-voice singing group, plus showgirls, and supporting acts. The unit is artfully put together, has an excellent pace and an innate ability to please a wide variety of audiences.

Of course, Miss Bailey is the focal point. Her lazy song style with innumerable asides is a constant source of amusement, and there are times when she essays a serious note with a rendition of en excerpt from "Porgy & Bess" with the vocal group billed as the Ambassadors behind her. She's on sure ground in whatever she does. Her comedy includes bits with a pair of the bandsmen, dialogs with fellow performers such as Moana Gleason, who also contributes a hula which is little more than a cooch dance, and with a tapster billed Mr. Wynn. All of these show top returns.

In the act retinue, the major item is her brother Bill Bailey, who is still the prime delineator of the late Bill Robinson taps, and a smooth dance pair, Coles & Atkins, who show an excellent set of tap routines.

The Bellson band shows up extremely well. Bellson, helming from the drums, contributes a flashy skin aria and aids in the showbacking chores skillfully. *Jose.*

Bobino, Paris

Paris, Oct. 13.

Les Compagnons De La Chanson (9), Lucette Raillat, Rene Cousinier, Sipolos (2), Anny Meyre, Dadzu, Tom & Terry, Rollwoods (4); $1.25 top.

Les Compagnons de la Chanson have been off the boards here for a couple of years now. Their return is far from triumphal. Choral group has added some new U.S. pops, but they are mainly clustered chants around the mike which lack a visual impact. Their few production numbers are standards and seen too many times already. Content to repeat and count on past laurels, this group disappoints somewhat. Their harmonizing and musical gifts are still apparent, but the act needs a revving up.

Brightest part of the program is specialty singer Lucette Raillat whose piercing voice, knowing repertoire and histrionic ability make for a highly personalized rendition of dramatic and comic songs that denote a clever, observant, engaging personality. She has pert looks and a gamine mien and gets the most from her tales of childhood, lover's woes and astringently satirical ditties, with dashes of poignance, that shapes her as a definite new star personality. Foreign bookings are more difficult due to the intrinsically national-type songs, but she might be a worthwhile addition to specialized boites, and savvy intros to her numbers could help.

Rene Cousinier is a perspiring patter comic whose dialect jokes garner laughs on his good timing and delivery. Dadzu draws caricatures of noted personages as he sings witty songs about them for a neat offbeat filler. Tom & Terry are an okay parallel bar number of fair filler value but marred by a tacked-on discreet strip as the femme member, on a supposed honeymoon, drives the male to shenanigans on the bar while she comes on with fewer and fewer duds. That could go, for the acrobatics are enough.

Sipolos (2) do neat musical improvisations on materials ranging from pots and pans to balloons, horns and bells. It is a solid filler. Rollwoods (4) essay elegant turns on roller skates. It is well mounted and done and a good staple number. Anny Meyre is a small, dark, intense belter who has voice but still lacks poise, a proper songalog and mike presence. Plenty of work could extract the potentials from this young girl and turn her into an okay torch singer for boites and houses. *Mosk.*

VARIETY BILLS

WEEK OF OCTOBER 21

NEW YORK CITY

MUSIC HALL 22
Shoshana Damari
Galilee Singers
Karmon Dancers
Boruch Yefet Trpe.
Moshe Gamliel
Corps de Ballet
R. Paige Orc.
Rockettes

ROXY
Tina Robins
Keoni Dancers
Lenny Maxwell
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Ashton Circus
Saunders & Rina
Amazing Monahans
Joe Slack 3
Gordon & Colville
Liv Wilse
Vicki Hammond

SYDNEY
Tivoli
Freddie Sales
Billy Rayes
2 Sylvanos
Solidad & Co.
Chung & Mala
Kawashima Girls
Richmond 2
Cornelio
Don Soriano
Sawong & Thavil
Rudas Dancers
M & B McMahon
Tivoli Ballet

BRITAIN

BRIGHTON
Hippodrome
Deep River Boys
Larry Gordon Girls
Smoothey & Layton
Tassi & Diana
Bryan Burdon
Kid & I
Darlys Dogs

LONDON
FINSBURY PARK
Empire
David Whitfield
Clarkson & Leslie
Dallas Boys
Wally Dunn
Elliot & Stone
Victor Seaforth
Angelos
Brazilianos

GLASGOW
Empire
Dickie Valentine
3 Vitalites
Frank Berry
Duo Russmar
Jeffrey Lenner
Criff Kendall
Cycling Kirks
T & P Derrick

HANLEY
Royal
Sid Millward
Stewart & Nitwits
6 M DeVere Dncrs
El Granadas
Arrol & Meadows
Fraser's Harmonicas
Hill-Billy Polecats
Jackie Dennis

LEEDS
Empire
Michael Holliday
DeVere Girls
Wiltshire & Trebletones
George Meaton
Colin Crompton
Cox 2
Cassandras
Miles 2

LIVERPOOL
Empire
Toni Dalli
Burke & Kovac
Arthur Worsley
J & P Barbour
Tanner Sisters
Josephine Anne
Jack Storey

MANCHESTER
Hippodrome
Ken Dodd
Rain Drops
Dennis Spicer
James Green
Dinah Kaye
Reco & May
Rochelle 3
Rexanos

Cabaret Bills

NEW YORK CITY

Arpeggio
Roy Eldridge
Basin St. East
Ernestine Anderson
John La Salle 4
Charlotte Politte 3
Blue Angel
Nichols & May
Jeanie, Johnny & Hal
Dorothy Loudon
Pat Scot
Bon Soir
Jimmie Komack
Phyllis Diller
Rose Murphy
Slam Stewart
3 Flames
Jimmie Daniels
Chateau Madrid
Nejla Ates
Sequins
Chequita
El Camay 6
Candi Cortez
Ralph Pomi Orc
Copacabana
Joe E. Lewis
Gloria DeHaven
Teddie Vincent
Lloyd Reese
Paul Shelley Orc
Frank Marti Orc
Copper Door
Cab Calloway
Dodo Green
Step Bros.
Nobel Trio
Den
Thelma Carpenter
Little, Dane & Mason
Embers
Dorothy Donegan
Charlie Shavers
No. 1 Fifth Ave.
Rita Gardner
Lou Seiler
Robert Downey
Harold Fonville
Joan St. James
Grinzing
Gloria Mota
Jacqueline Kerval
Betty Drake
Ilona Kovacs
Bela Vilanyi
Carlos Hatvary
Al Stone
Irving Gross
Hotel Astor
Bob Kasha
Art Barker
Ada Cavallo
Hotel New Yorker
Greene & Iles
Hotel Pierre
"Evening with George Gershwin"
Elaine Malbin
James Hurst
Robert Brooks
Hotel Plaza
Edith Adams
Ted Straeter Orc
Continentals
M. Bergere Orc.
N. D'Amico Orc
Hotel Roosevelt
Jimmy Palmer Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Fernanda Montel
Ray Bari Orc.
Milt Shaw Orc
Latin Quarter
Shecky Greene
Gimma Bros.
Channing Pollack
Kimo Lee Dncrs.
Kitty Dolan
Tony Franco
Ruth Sheppard
Don Dellair
Jo Lombardi Orc
B Harlowe Orc
Living Room
Matt Dennis
Jaques Kayal
Greg Jones 3
International
Alan Gale
Marilyn Davies
McKenna Line
Mike Durso Orc
Avila Orc
Savoy Hilton
Gunnar Hansen Orc
Tommy Purcell Orc
Sheraton East
Chauncey Gray
Quintero Orc
R S V P
Mae Barnes
Town & Country
Larry Steele
Slappy White
Buccaneers
Cleo & Bernard
Ned Harvey Orc
L. Marlowe Orc
Phillip Bros.
Hap Drapier
Frank Martinez
Two Guitars
Nepa & Lola
Sitopa Kubansky
Poliansky Gypsies
Misha Usdaneff
Versailles
Lynn Taylor
Bevi Voight
Viennese Lafern
Marysa Questel
Sumi
Shirley Lamarr
Ernest Schoen Orc
Village Barn
Larry McMahan
Mimi Dayan
Gerri Gale
Vic Shaddy
Bill Cimler
Lou Harold Orc
Village Gate
Geoffrey Holder
Village Vanguard
Teddy Wilson
Kenny Burrell
Crystal Joy
Upstairs, Downst'rs
Gerry Matthews
Ceil Cabot
Jane Connell
Estelle Parsons
Del Close
Gordon Connell
Waldorf-Astoria
Gordon & Sheila MacRae
Emil Coleman Orc
Bela Babai Orc
Michael Zarin Orc

CHICAGO

Blue Angel
Mighty Panther
Ricky Kaye & Valerie
Rudolph Crier & Princess Yvonne
Al Lopez Orc
Val Navarro
Blue Note
Ahmad Jamal 3
Chez Paree
Joe E. Lewis
Connie Francis
Adorables 6
Geo Cook Orc
Cloister
Larry Storch
Ruth Olay
Joe Parnello (3)
Conrad Hilton
Helga & Jorge
Ro & Ro
Colstons
Freddy Fah
Larry Green Orc
Manuel Del Toro
Inez & Gordon
Drake
Maureen Cannon
Jimmy Blade Orc
Gate of Horn
Stan Wilson
Janine & Nico
Severn Darden
London House
Earl Hines
Eddie Higgins
Larry Novak
Mister Kelly's
Barbara McNair
Bud & Travis
Marty Rubinstein 3
Marx & Frigo
Palmer House
Sophie Tucker
Ben Arden Orc

LOS ANGELES

Ben Blue's
Barbara & Hines
Pietro Gentile
Frankie Rapp
Mildred Law
Sammy Wolf
Richard Cannon
Ivan Lane Orc
Cloister
Felicia Sanders
Milt Kamen
Geri Galian Orc
Cocoanut Grove
Keefe Brasselle
Alice Lon
Lester Horton Dncs
Freddy Martin Orc
Crescendo
Frances Faye
Ink Spots
Eddy Grady's Orc
Dino's
Lori Hilton
Jack Elton
Steve La Fever
Interlude
Tony & Eddie
Christine Jorgensen
Moulin Rouge
Tony Martin
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
Slate Bros.
Charles Manna
Kitty Kover
New Yorkers
Statler Hotel
DeCastro Sisters
Skeets Minton
Skinnay Ennis Orc

LAS VEGAS

Desert Inn
Anna Marie Alberghetti
Vagabonds
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's International Revue"
Frankie Vaughan
Barbara Heller
Ugo Frediani
Billy Albert
Audrey Sisters
Gloria LeRoy
Nita & Peppi
Tinker Bell
Earl Grant Group
Bill Reddie Orc
El Cortez
Joe Sante 4
Instrumentalists
Honey B's
El Rancho Vegas
Myron Cohen
"La Nue Eve"
Janine Caire
Christine Fraser
Dick Rice Orc
Flamingo
William Bendix
Rose Marie
Half Bros.
Petticoats
Damita Jo
Jack Cathcart Orc
Fremont Hotel
Joe King & Zantacs
Birdie Castle
Buddy La Pata 4
Newton Bros.
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Shirley Scott
Nevada Club
Mark 4
Jig Adams
Don Gregory 4
Jean Hoffman 3
Tommy Nunez
New Frontier
"Holiday in Japan"
Beatrice Kay
Ernie Andrews
Edi Domingo
Little Red & Marcy Layne
Billy Eckstine
T. C. Jones
Riviera
Red Buttons
Georgia Gibbs
Ray Sinatra Orc
Dorothy Dorben Dcs
Billy Williams Rev
Sahara
Judy Garland
Dave Barry
Johnny "Scat" Davis
Saharem Dancers
Louis Basil Orc
Sands
Charlivels
Copa Girls
Norman Brooks
Antonio Morelli Orc
Showboat
Polly Possum
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sparky Kaye
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Nikki Joye
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Kim Sis
Thunderbird
"Ecstacy on Ice"
Leny Eversong
Al Jahns Orc
Tropicana
Ted Lewis
Yvonne DeCarlo
Los Chavales De Espana
Trio Martelli
Joy "Miss Nevada" Blaine
Herman Kaye Orc

HAVANA

Hotel Capri
Mitsouko & Roberto
Rolo Martinez
Isidro Camara
Margo
Pimpolos
Karry Rusy
Clarita Castillo
Raquel Mati
Manolo Torrente
Rivieras
Hotel Hilton
Pepe Lara
Floriana Alba
Rolando Laserie
Ada Zanetti
Raquel Bardesa
Domenechs
Raul de Mesa
Harmonics
Victor Alvarez
J. Moreno Orc
Falardo Orc
Hotel Nacional
Fler de Roto
Rudy Fanerti
Marta Stincer
Carlisse Novo
Roberto Barcelo
Manteca
Godino Singers
"Dancing Waters"
Hotel Riviera
Pepe Lara
Enrique Herrera
Gladys Robau
Angeles Rabi
Chico Gordillo
Dolly & Robert
Copadettes
F. Guerrero Orc
Tropicana
Riveros
Miguel Chekis
Marta Castillo
Miriam Barreras
Edilia Ferrer
Emilia Villamil
Willy
Rodolfo Borges
Wilfredo Rosebal
Gina Montes
Oscar Montes

MIAMI - MIAMI BEACH

Americana
Dorothy Sarnoff
Paul Gray
Lee Martin Orc
Jackie Miles
Dolores Perry
Biltmore Terrace
Tropical Nites Rev
Leonala Gonzalez
Raquel & Rolando
Los Romeros & Estelita
Wattusses Trio
Los Guraccheros
Sirelda
Line (10)
Leonard Dawson Orc
Carillon
Larry Lynn
Ricki Dunn
Elisa Jayne
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Clover Club
Blaze Starr
Wally Vernon
Tinker Bell
Cuban Village
Rama & Banda
Tany & Leon
Alvaro & Aurora
Ada Diaz
Berto & Olga
Jose Aponte
Eden Roc
Jackie Heller
Michael Strange
Luis Varona Orc
Duke Jenkins Orc.
Fontainbleau
Billy Barnes Rev
Gail Allen
Joanne Worley
Dee Arlen
Chris Warfield
Jack Jones
Mark Alden
Jean Hardy
Hollis Morrison
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Betty Reilly
Roberto & Alicia
Miles Velarde
Blanquita Amaro
Mercedita
Don Casino
Dave Tyler
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
Eileen Barton
Lou Daley
Steve & Rosalia
Stan Allen
Bobby Cruz Orc.
Roney Plaza
Pete Petersen 3
Polynesian Revue
The Rancher
Tune Toppers
Wally Futch
Remarkable Rubin
Dennis Paul Orc
Curt Harmon 3

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Caligula" (C). Producer, Chandler Cowles (56 W. 56th St., N.Y.); director, Sidney Lumet; production assistant, Judy Peabody. Cast of 42. Available parts: sexy femmes 20-25; athletic men, 25-30, over six feet tall. Good diction required. Also available part for attractive teenage girl. Send resume and photo to producer, by mail only.

"Candles in the Rain" (D). Producers, James Melton, Garry Simpson & John Robert Lloyd (220 Central Park South, N.Y.). Available parts, Italian types; boy, 9, small, dark, intense. Mail photo and resume to producers; do not phone or visit in person.

"Captains and the Kings" (D). Producer, David March; director, John Gerstad (209 W. 57th St., N.Y.). Available parts, one femme and 11 male, as follows: Girl Friday type, mid-30's; Navy officer, 36; other 10 roles are top Navy brass. Mail photo and resume to the director. Management is not seeing applicants at present.

"Edge of the Jungle" (D). Producer, Jules Field; director, John Hale (c/o Cricket Theatre, 162 Second Ave., N.Y.). Cast of Negro and white. Casting through agents only.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and female dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 483 Madison Ave.

"Girl from Outside" (MD). Producer, George Cayley; casting agent, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano, Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting agent.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., (157 W. 57th St., N.Y.). Will consider photo and resume from general talent by mail only. Send to producers.

"Gypsy" (MC). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Auditions being held for future replacements and understudies for all roles, especially girls about five feet (Karen Moore now playing the part); femmes, five feet-two inches or less (Jacqueline Mayo now playing it), several small boys, about 48-50 inches tall; several older boys, under five feet-eleven inches who can play teenagers. All must sing and dance.

"Irma La Douce" (MC). Producers, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available parts: young character tenor-actor; young character male singer-dance, also good at tumbling. Apply through agents only. Seeking Negro Baritone, character, West Indian appearance. Mail photo and resume to casting director.

"Ol' Man Satan" (MD). Producer, Donald Heywood, (211 W. 53d St., N. Y., JU 2-8134). Available parts for Negro dancer-singer-actors, good looking, young; also small feature parts. Phone producer for appointment.

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: Negro youth, early 20s, virile, handsome. Mail photo and resume to casting director. Script of the play is available in bookstores.

"There Was a Little Girl" (D). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y.). Available parts: femme lead, 18, sensual looking Blonde, well-to-do Philadelphian; girl, 15, pert, calculating; man, 50, slightly balding, sympathetic, ineffectual; femme, 45, attractive, amiable, self-possessed; man, 23, handsome, well-dressed, leading lady's fiance; two boys, 16, crazy about girls, tape-recording and Shakespeare; man, about 21, tough-handsome; black leather jacket type; man, 35-40, from Carolina, slight, publishes small magazine; police lieutenant. Mail photo and resume to producers or be submitted thru agent. Do not visit.

OFF-BROADWAY

"Gay Divorce" (D). Producer, Gus Schirmer Jr.; casting director, Forrest Carter (211 E. 62d St., N.Y.). Available parts; sexy blonde, 20-30, large; dumb blonde, 20-30. Mail photo and resume to casting director.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N. Y.

"Lend An Ear" (R). Producers, Stephan Slane & Jenny Lou Law (c/o Renata Theatre, 144 Bleecker St., N. Y.). Auditions for replacements, 6-7 p.m. Wednesdays, at the theatre.

"Time Is a Thief" (D). Producer, Beverly Zarling (113 W. 42d St., N.Y., 36); director, Luis Martinez. Available parts: male character lead, 55-65, big, husky, must be name or semi-name; male lead, 25-35, name or semi-name; femme character lead, mid-50's, small, round, proud, genteel; second male lead, early 30's, tall, strong, handsome; femme, late-20's, fragile, warm, attractive; character man, mid-50's, small, meticulous; femme, late 20's, good-looking, girl in late-20's, down to earth; Negro youth, 12-14; Oriental youth, 12-14; middle-aged character woman, plump, small; male, early 30's, solid, rugged. Mail photo and resume to producer, do not phone or visit.

"Warrior's Husband" (D). Producer, Equity Library Theatre; director, Stanley Tackney. Casting: ELT Rehearsal Hall (11 W. 18th St., N.Y.): Oct. 26-27, from 10 a.m. to 4 p.m.; Oct. 28, from 6 to 10 p.m. Bring membership cards. Available parts: femme first sergeant, late 20's, large, well-proportioned; femme second sergeant, slightly smaller; femme caption, about 23, tall, well-built; three femme sentries, various heights, but all outsize; male character lead, late 30's, politician-beef contractor; femme, character lead, politician-mother; femme lead, upper 20's, tall, attractive, regal, forceful; femme, late 20's, attractive, tall, strong, healthy; captain of archers, tall well-built, late 20's; male, tall, slender, dancer's legs; male, lead, 20, handsome, outspoken, charming, feminine in training but not effeminate; male, about 50, fussy, nervous; male lead, upper 20's, handsome; male, tall, muscular genial but cowardly; two male warriors; a herald and a Greek citizen. Bit parts may be non-Equity. Script available at Samuel French Inc., (25 W. 45th St., N.Y.).

TOURING

"La Plume De Ma Tante" (MC). Producers, David Merrick & Joseph Kipness (246 W. 44th St., N.Y.); casting director, Michael Shurtleff; stage manager, Harold Store. Available parts; several femme dancers, five feet, six inches, little point work; femme, tall, blond, soprano; male, five feet, nine inches, bass baritone; male, fat, under six feet, pantomime; femme, tall, dark, for specialty dances; femme, small, blond, ballet background, for specialty dances; male, singer-dancer, about five feet, five inches. Knowledge of French not necessary, but Continental looks preferred. Mail photo and resume to stage manager, c/o casting director.

FOREIGN

"Ol' Man Satan" (MD). Producer Luben Vichy; author and casting representative, Donald Heywood (211 W. 53d St., N. Y.). Negro-cast musical being cast for projected London presentation. Available parts: Moses; male and femme dancers. Mail resume and photos to Heywood, at above address. (See also Broadway production, listed above.)

SHOWS IN REHEARSAL

BROADWAY

"Fighting Cock" (CD). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.).

"Loss of Roses" (C). Producers, Saint Subber & Lester Osterman 200 W. 57th St., N. Y., JU 6-1890).

"Midnight Sun" (D). Producers, Howard Erskine & Joseph Hayes 56 W. 45th St.; OX 7-9620) & David J. Cogan.

"Saratoga" (MC). Producers, Robert Fryer & Morton da Costa (234 W. 44th St., N.Y., LA 4-9054).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave.; PL 3-7500).

OFF-BROADWAY

"Ballard of Jazz Street" (D). Producer, Stella Holt (325 W. 87th St., N. Y.; EN 2-7414).

"Big Knife" (D). Producer, Count II Productions (175 Riverside Drive, N. Y.) in association with Walt Framer.

"Dinny and the Witches" (MD). Producers, Jess Kimmel & Alfred Stern (1 Sheridan Square, N.Y.).

"Guitar," Producer, J. H. McEwen (157 E. 63d St., N.Y.; TE 8-6123).

"Shadow and Substance" (D). Producers, Irish Players (c/o Seven Arts Centre, 120 Madison Ave., N.Y.).

FUTURE SHOWS

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.). Eleanore Saidenberg & Daniel Hollywood.

"Birds of Summer" (C). Producer, George Cayley (507 Fifth Ave., N. Y.; OX 7-5895.

"Come Spring" (D). Producers, Charles Bowden & Ridgeley Bullock (137 W. 48th St., N. Y.; CO 5-2630).

"Con Amore" (CD). Producer, Jed Harris (19 E. 53d St., N. Y.; PL 8-1109).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141).

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave.; PL 3-7500).

"Good Soup" (La Bonne Soupe) (C). Producer, David Merrick (246 W. 44th St., LO 3-0830).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild (5 E. 76th St., N. Y.) and George Brandt.

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"Hundred Yard Dash" (C). Producer, George Cayley (507 Fifth Ave., N. Y.; OX 7-5895).

"I Belong To Zozo" (C). Producers, Mark Kroll & Charles Conaway (157 W. 57th St., N.Y.; CI 7-4490).

"Kinderspiel" (D). Producer, Elaine Perry (137 W. 48th St., N. Y.; JU 6-6295).

"Last Days of Lincoln" (D) Producer, Alexander H. Cohen, (40 W. 55th St., N. Y., CI 6-0594).

"Leaven of Malice" (C). Producer, Theatre Guild (27 W. 57th St., N.Y., CO 5-6170) in association with Don Herbert.

"Lovely Light" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.; CI 5-0500).

"Mad Avenue" (D). Producers, Tony Faillace (59 E. 54th St., N. Y.) & Howard Henkin.

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1360).

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N. Y., LO 3-0380).

"Tattooed Countess" (D). Producers, Charles Bowden & Ridgeley Bullock (137 W. 48th St., N. Y.; CO 5-2630).

"Time's Fool" (C). (formerly "L' Hurluberln") Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690).

"Trial of Jesus" (D). Producer, Warner LeRoy (21 E. 63d St., N. Y.).

"Trumpet Calling" (D). Producer, Eddie Dowling (130 W. 44th St., N. Y.).

"Viva Madison Avenue" (C). Producer, Selma Tamber (35 W. 53d St., N. Y., JU 6-1890.

OFF-BROADWAY

"Come Share My House" (D). Producers, Richard Karp & Gayle Hinckey (100 Seventh Ave. S., N. Y.).

"Sive" (D). Producers, Irish Players (c/o Seven Arts Centre, 120 Madison Ave., N.Y.).

SIGNED

BROADWAY

"Andersonville Trial": Herbert Berghof, Albert Dekker, Russell Hardie.

"Deadly Game": Pat Hingle.

"Fighting Cock": Rex Harrison, Roddy McDowell, Odile Versois, Arthur Treacher, Michael Gough, Alan MacNaughton, Geoffrey Lumb, Gerald Hiken.

"Fiorello": H. F. Green, Gregg Owen, Michael Quinn, Stanley Simmonds, David Collyer, Ginny Perlowin, Barbara Gilbert, David London, Del Horstmann, Ronn Hussmann, Deedy Irwin, Mara Landi, James Maher, Patsy Peterson, Lowell Purvis, Dellas Ronnie, Lynn Ross, Silver Saunders, Dan Sciretta, Michael Scritterals, Pat Turner.

"J. B.": Ronn & Ina Beth Cummins.

"Jolly's Progress": Laurie Main, Haumphrey Davis, Joseph Boland, Nat Burns, Eulabelle Moore, Vinette Carroll.

"Juniper and the Pagans": David Wayne, Ellen Madison.

"Loss of Roses": James O'Reare.

"Midnight Sun": Martin Brooks, Evans Evans, Dolores Dorn-Heft, Zamah Cunningham (succeeding Spivy) Bertice Reading.

"My Fair Lady": Susan Fellows.

"Only In America": Don Fellows.

"Sound of Music": Kenneth Harvey, (stand-by for Theodore Bikel).

"Tenth Man": Jack Gilford, Tim Callaghan.

Correction

In last week's issue, Wayne Tippet, Vincent Gardenia, Daniel Keyes, Flora Campbell, Dinnie Smith, Howard Wierum and Allan Alda were incorrectly listed as signed for "Mother Courage." They were actually signed for "Only in America." Anthony Holland should have been listed as signed for "Mother Courage."

OFF-BROADWAY

"Ballad of Jazz Street": Lennie Sattin, Richard Ward, Helen Martin.

"Big Knife": Ral Tasco, Bob Monroe.

"Guitar": Anne Frances, Constantce Brigham, Jonathan Morris, John Miranda, Page Johnson, Rose Arrick.

"Leave It To Jane": Bernard Meyer.

"Legend of Lovers": Ron Leibman (succeeding Miguel O'Brien), Frey Mintzer.

"No Trifling With Love": Ralph Drischell, William Griffis, O. G. Kaufheld, Phil Fleet, Dorothea Griffin, Claire Kincade Richard Kinter, Joanna Merlin, Joyce Ebert.

"Power of Darkness": Peter Falk.

"Shadow and Substance": Kendall Clark.

"U.S.A.": Sada Thompson.

Opera

"Deseret." Producer, Warren Steibel (c/o Phyllis Anderson Theatre, 2d Ave. & 4th St., N.Y.) Opera in English, without chorus or ballet, alternating companies will be selected. Parts available: lyric dramatic soprano lead, 19; baritone lead, 61, dynamic, romantic tenor lead, contralto, 45, warm motherly; baritone, 50's, stern; dramatic soprano, 40, sympathetic. Mail photo and resume to producer, c/o theatre.

Television

Adams & Leigh Associates, 7 West 46th St., N. Y. Assistant, Merle Brown, accepting photo and resume of children for tv commercials. Mail to above address.

"Author-Author." Producers, Dave Fein & Arnold Kane (c/o ABC Little Theatre, 240 W. 44th St., N.Y.). Pilot to be taped about mid-November. Accepting photo and resume by mail only, from new faces of general talent. Send to producers at above address.

"Blue Men," CBS, Casting director, Alixe Gordin, Plautus Productions, 44 E. 53d St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordin can attend. Agents may contact her secretary by mail at the above address.

"Border Patrol." Producer, CBS-TV. Casting director, Robert Dale Martin (5 24 W. 57th St., N.Y.). Casting three segments. Mail photo and resume to casting director.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Casting director, Marc Merson (524 W. 57th St.).

Dela McCarthy Assoc. 41 E. 67th St., N. Y.). Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barbi Norris, 66 Fifth Ave., N. Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Formula Seven Productions, 1650 Broadway, N. Y.; Room 904. Producer, Garvey Nelson. Accepting photo and resume of general talent for tv films. Mail to above

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Hartford Management, Inc., 18 E. 48th St.; casting director, Marshall Migatz. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

"I," filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 575 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Lamb Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen; casting director, Paula Hindlin (524 W. 57th St.). Casting director will accept photo and resume for consideration after Nov. 1.

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kuney; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

N. W. Ayers & Sons, Inc. (30 Rockefeller Plaza, N.Y.); casting director, Guy Wallace. Accepting photo and resume of general talent applicants by mail only for appointment. Won't see applicants without appointments.

"Playboy Penthouse." Talent coordinator, Alan Carr (232 E. Ohio St., Chicago, Ill.). Seeking attractive girls as models and hostesses. Mail photo, measurements and resume with application for appointment.

"Play of the Week." Producer, Lewis Freedman; associate producer, Henry Weinstein; casting director, Marc Merson (WNTA-TV, 10 Columbus Circle, N.Y.). Accepting photo and resume of general talent, by mail only.

Talent Corp. of America (119 W. 57th St., N.Y.). Seeking new personalities; teenager who sing-dance-act, some experience required. Mail photo and resume to Pat James, at the above address. Do not phone or visit.

"Theatre for a Story." CBS-TV; producer, Robert Herridge. Mail photo and resume to casting director, Marc Merson, 524 W. 57th St., N. Y.

"The Killers." Producer, CBS-TV (524 W. 57th St., N.Y.); casting director, Robert Dale Martin. Mail photo and resume to casting director.

"The Verdict Is Yours," unrehearsed courtroom dramas, CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Nat Greenblatt, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

Willard Alexander, Inc. (425 Park Ave., N.Y. 22); Casting director, Michael Hartig. Accepting photos and resumes of attractive and also wholesome types for tv commercials and films; also interested in established musical comedy performers. Submit inquiries by mail only. Suitable applicants will be contacted for appointment.

2d Takarazuka Troupe May Tour France in '60

Tokyo, Oct. 13.

A unit of the Takarazuka Troupe, similar to the one now appearing in the U.S., may tour Europe in 1960.

The girls had an invite from Paris last year, but turned it down in favor of an American contract because of the then unsettled political and economic situation in France. The French have reportedly renewed their bid and have reps viewing the unit in New York.

PARIS MUSICALS: A DARK AGE

Flops Still Hurt London Season; 'Raisin' Folds, 'Ginger,' 'Doctor' Due

By HAROLD MYERS

London, Oct. 20.

The casualty list in London's new legit season continues to mount. Three more of the latest productions have failed and a fourth is in jeopardy.

"A Raisin in the Sun," which opened Aug. 4 at the Adelphi, folded Oct. 10. It had an American cast headed by Juanita Moore, Earle Hyman, Kim Hamilton and Olga James, and was directed by Lloyd Richards, who staged the original and successful Broadway production.

The two latest casualties are "The Ginger Man" and "The Love Doctor," both of which are to be withdrawn next Saturday (24). The former, written by J. P. Donleavy, will have run just under six weeks, and will be followed by a new William Douglas Home comedy, "Aunt Edwins," starring Henry Kendall, Margaretta Scott and Cyril Raymond.

"The Love Doctor," shuttering after a two-week run, follows the unanimous critical panning of the musical based on Moliere's medical plays. Its place at the Piccadilly will be taken by "The Marriage-go-round," starring Kay Hammond and John Clements, which is skedded to open Oct. 29.

The production in jeopardy is "One More River," which is currently due to end its run Oct. 31 at the Duke of York's Theatre after a run of about three weeks. It may transfer if a suitable theatre can be found. It will be followed at the Duke of York's by the new Margaret Lockwood starrer, "Suddenly in Spring," currently on an out-of-town tour.

Other failures of the fall legit season, already recorded, are "The Ark" (11 nights), "From the French" (11 nights), "The Shifting Heart (24 performances) and "The Darling Buds of May" (one month).

Columbia, S. C., Is Having Best Season in Years With 14 Stage Bookings

Columbia, S.C., Oct. 20.

The heftiest stage schedule in years, 14 presentations ranging from longhair to crew-cut style, is on tap for Columbia. Scheduled for showings here are four plays, "Odd Man In," with Ann Sheridan, Oct. 31, "Two For the Seesaw," with Hal March, Dec. 18; "Dark at the Top of the Stairs," with Joan Blondell, March 28, and "Look Homeward, Angel," with John Drew Barrymore, in April (date not set).

Other dramatic offerings include "A Night With Carl Sandburg," with Bette Davis and Gary Merrill, Jan. 20, and "Dear Liar," with Katharine Cornell and Brian Aherne, Feb. 15. Longhair bookings include the Boris Goldovsky Opera Theatre's "Rigoletto," Oct. 27; Leonard Pennario, pianist, Nov. 20; National Ballet of Canada, Jan. 9; Philadelphia Orchestra, Jan. 16, and the Lamoureux Orchestra of Paris, March 18.

The season opened Oct. 1 with the Dick Clark "Caravan of Stars" show. Patricia Morrison in the "Gay 90's Revue" is due Dec. 4, and Roger Williams plays Feb. 5. All these are set in Township auditorium, a 2,900-seater.

There will also be a five-part longhair series at South Carolina Univ., including Philharmonica Hungarica Orchestra, Oct. 15; Thomas L. Thomas, baritone, Nov. 18; Westminster Choir, Feb. 18; Jose Greco dance company, March 29, and an offering not yet set. Columbia College will present the Little Singers of Paris, Dec. 4, and Sarita Gloria, Brazilian soprano, and Nelson and Neal, duo pianists, April 6 and 8.

O'Henry's, Greenwich Village eatery, has expanded its dining facilities to include a Theatre Room, decorated with turn-of-the-century theatre programs.

'Hours' Okay in Paris

Paris, Oct. 13.

A French version of the five-year-old Yank legiter, "The Desperate Hours," of Joseph Hayes, adapted by Marc-Gilbert Sauvajon, opened at the Theatre Marigny Sept. 29. Good staging by Jean-Pierre Grenier, with a well-picked cast, had this in for upbeat reviews and in for a probable good run. It is called "Le Velo Devant La Porte" (The Bicycle Before the Door) here.

Simone Volterra and Michel Lucas produced this which went in for a big nut here because of the complicated two-level set and big cast. It cost $30,000, which is exorbitant here, but looks to make it back with road shows insured.

'Music' Has 600% Profit to Date

"Music Man" has earned over 600% profit thus far on its $300,000 investment. As of an Oct. 3 audit, the two-company operation had netted $1,783,669. Estimated income since the accounting is figured to have hiked that amount to about $1,800,000.

Another $78,000 distribution brought the total profit divvy as of the audit to $1,698,00. On the basis of the regular 50-50 split between the management and the backers, that gave the latter a 283% payoff on their investment. The accounting covered the four weeks ending Oct. 3 for both the New York company and the Chicago-berthed touring production.

The profit earned from Broadway company during the four weeks was $62,585. The Chicago profit for the same period was $19,432. The musical, written by Meredith Willson, with Franklyn Lacey collaborating on the story, is a Kermit Bloomgarden production.

The Broadway company, with Robert Preston in the lead role, is currently in its 97th week at the Majestic Theatre, N. Y. The road presentation, with Forrest Tucker heading the cast, is now in its 37th week at the Shubert Theatre, Chicago.

MPLS. GROUP DICKERS FOR LOCAL ORPHEUM

Minneapolis, Oct. 20.

A group of local civic and business leaders is reportedly negotiating for the purchase of the 2,800-seat RKO Orpheum Theatre here. Acquisition would again provide Minneapolis with a house for touring legit shows.

If the deal goes through the theatre would show films, as at present, except when the roadshow bookings are available. RKO officials in New York are said to be interested in selling the local film spot, but want to make the deal include the Orpheum in adjacent St. Paul.

Since the United Paramount circuit declined to renew its agreement of last season to interrupt the screen policy to play legit shows at the State Theatre, there has been no available house in Minneapolis for touring stage productions. The Theatre Guild American Theatre Society then shifted its local subscription setup to St. Paul.

London Ill, Stevens Steps In

San Antonio, Oct. 20.

George London of Met Opera, severely ill, was forced to cancell his opening night performance with the San Antonio Symphony Orchestra on Saturday (17).

Rise Stevens, also of Met, replaced him as soloist.

RAP 'PATRON' FOR MODERNITY

Paris, Oct. 20.

It is a commonplace truism of the last years that Paris does not appreciate, and cannot produce, book musical comedies or up-to-date operettas. The success of the corny "Rose De Noel" at the Chatelet astonishes Americans familiar with Manhattan production standards. Even the recent hit, "La Vie Parisienne," of Jean-Louis Barrault, owes more to nostalgia than modern staging. It is essentially a speeded-up period piece.

Now comes the experience of a musical comedy, "Patron," wherein Marcel Ayme-Guy Beart-Roland Petit display an awareness of American and British methods. Songs derive from and advance the plot. There is less of the "interpolated" song, so familiar locally, and injected at the expense of illusion, pace and belonging.

Paris legit critics have attacked the work, at the Sarah Bernhardt Theatre, mainly on the grounds of its progressive staging and book, and more modern blendings. Plot concerns crooks who victimize income-tax dodgers. Possibly this is too painful to be funny here.

It is not argued by protagonists for "Patron" that there are no weaknesses. Music is catchy in spots but uneven. Dancing is main-

(Continued on page 82)

'La Plume' Nears $150,000 Profit

"La Plume de Ma Tante" should hit the 100% profit mark at the end of this week, assuming it continues its sellout pace. The backers of the French revue import have been repaid their $150,000 investment, but, as of a Sept. 26 audit, there had been no distribution of profit. The management is presumably holding on to the coin to cover the capitalization on a projected road edition of the show.

The net, as of the accounting, was $117,461. With the production averaging $8,000 weekly at capacity, the profit is figured to have climbed to around $141,500 during the ensuing two weeks ending last Saturday (17). Continuation of sellout business, therefore, should raise the net to around $150,000 by next Saturday (24).

The audit also contains a notation referring to a managerial dispute over additional costs submitted by Jack Hylton, the show's British co-producer. Hylton, who sponsored the Robert Dhery-Starrer in London, is partnered in the Broadway presentation with David Merrick and Joseph Kipness His claim, not specified in the statement, is being disputed by Merrick, the notation says.

"La Plume" is currently in its 45th week at the Royale Theatre, N. Y.

French State Theatres' Shakeup Made Effective

Paris, Oct. 13.

The recent shakeup of the state subsidized theatres by Minister of Culture Andre Malraux is now going into effect. The Theatre National Populaire head, Jean Vilar, takes over a small experimental theatre, Theatre Recamier, to try to discover new authors. Albert Camus is also soon to star with a theatre of this kind, and Jean-Louis Barrault will have the second Comedie-Francaise theatre under his aegis to be rebaptized The Theatre De France.

Some criticism is being aimed by the press at Vilar for his hueing to only known classics at the TNP.

Barrault will continue to appear at the Palais Royal Theatre as well as mount plays at Theatre De France. The C-F goes back to more presentations of classical tragedies and some noted comedies.

'Music' Causing Bedlam in Boston As SRO Brings Turned-Away Yowls; See $1,500,000 Advance for B'way

Boston, Oct. 20.

There's an uproar in Boston because of the sellout-plus of the Mary Martin show, "The Sound of Music," currently at the Shubert. Tickets are reportedly bringing $50-$75 a pair.

The musical, which opened last Wednesday (14) for a 28-performance tune-up stand had only 6,000 seats available out of a total of some 48,000. The Theatre Guild is said to have taken 10,000 pairs for its subscribers and the Show of the Month Club, an organization formed about two years ago primarily to cover films and legit previews, is supposed to have nabbed 12,000 pairs.

Only one mail order advertisement was run for "The Sound of Music," and reportedly drew 16,000 applications. Leland Hayward, Richard Halliday, Richard Rodgers and Oscar Hammerstein 2d signed an ad which appeared Oct. 11, the Sunday prior to the opening. It read, "We are grateful for the tremendous response to our production of 'The Sound of Music,' starring Mary Martin, and sincerely regret that the limited engagement at the Shubert Theatre, of necessity, prevents many from seeing it. However, 'The Sound of Music' will be at the Lunt-Fontanne Theatre, N. Y., beginning Nov. 12."

That did little to ease emotions in Boston. The indignant citizenry has been writing to the papers and protesting to City Hall, where officials have said they are "studying the matter." The situation is practically unprecedented in Boston, because while other shows have had Guild subscription, none have

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'Folies' Scores in Vienna

Vienna, Oct. 13.

With all signs of capacity for weeks, Ronacher, the only variety house here, looks to run the Paris "Folies Bergeres" for six weeks. This revue which has been touring three years, is drawing well here. Directed by George de Trabert, with stars Colette Fleuriot, Dolly Pick and Blanche & Opale, the company has nearly 70 people.

Bernhard Labriola, who operates the Ronacher, will be most likely compelled to continue this "guesting system," because of shows. The better ones are all under contract with nightclubs and circuses, and routine shows won't go in a house like the Renacher.

Goldberg-Fields ATPAM Prez-V.P.

Harold Goldberg and William Fields are the new president and vice president, respectively, of the Assn. of Theatrical Pressagents & Managers. Goldberg, previously veepee of the union, fills Hal Olver's unexpired term as president until next April. Fields, in turn, takes over Goldberg's former duties. Walter Fried had been serving as acting president since Olver's recent resignation.

Goldberg and Fields were placed in office last Thursday (15) at the union's overall meet in New York. Fields, pressagent for the Playwrights Co. and other managements, had been nominated for the presidency by a petition signed by 56 ATPAM members. At the meeting however, he suggested that he take on the assignment of v.p. and that Goldberg be elevated from that office to the top post. The proposal was accepted.

Goldberg, incidentally, is currently in charge of the Independent Booking Office. In functioning as vice president, a post he held during the 1957-58 term, Fields presides over the union's board of governors. Olver, who's been an opponent of Fields on union policies, is a member of the board.

LOCAL B'WAY LEAGUES' BIG SPLIT-WEEK BIZ

Hefty subscriptions are being piled up throughout the country by the Broadway Theatre League subsidiaries of the New York-based Broadway Theatre Alliance booking organization. That's indicated by returns from Wichita, Kan.; Worcester, Mass., and New Orleans.

Wichita, a two-day stopoff on the BTA route, is a virtual sellout with the subscription list totaling around 3,800 for the 1,906-seat Miller Theatre. The SRO situation guarantees each of the BTA shows playing there around $12,500 advance for the two-day run.

In Worcester, where the BTA offerings play one-night stands at the 3,100-seat Loew's Poli, the number of subscribers is about 2,800. That represents an advance of approximately $10,000 for the subscription at the theatres.

The subscription list in New Orleans for the four-day stand of four BTA shows at the 2,500-seat Municipal Auditorium has topped the 7,000 mark. That's about 70% of capacity for an advance gross of about $22,000 on a potential take of around $32,000.

The New Orleans count is believed to be a record subscription for a split week, while the tally in Worcester and Wichita are also believed to be legit subscription highs for a one-night and two-night stands, respectively.

'Doesn't Know Territory' Is Meredith Willson's Log of 'The Music Man'

For the third time in recent seasons an author has written of his personal adventures attendant to launching a Broadway hit. Richard Bissell wrote an entertaining saga on how "Pajama Game" came into being, William Gibson's "'Seesaw' Log" dealt with his tryout ordeal with "Two For The Seesaw," and now Meredith Willson's "But He Doesn't Know the Territory" (Putnam; $3.50) deals intimately with the travail preceding the production of his current Broadway smash, "The Music Man."

Willson, a warm and even-tempered gent, known even in Hollywood and on Broadway as being "kind-hearted" (usually fighting words to pros who choose to do their deeds in the dark), doesn't pull any punches, however, in "Territory." It was a struggle, and the wisdom and courage of co-producers Kermit Bloomgarden and Herbert Greene is contrasted to the alleged brushoffs given him by Moss Hart and the CBS brass. But once Willson gives them their come-uppance, a human enough reflex from the author of an undeniable smash, it is a breezy cliffhanger on how a show is put into work after sundry talents and pieces are scouted and assembled.

It's good backstage stuff, as appealing to the lays as the pros, and since Willson is a prose-writing pro from 'way back, he makes it interesting all the way. The piccolo and Mason City, Iowa, launched its No. 1 citizen to world-renown. Willson is generous to all who contributed. It's good reading.

Incidentally, Capitol is bringing out an LP as a sort of companion piece to this book, disked by Willson under the title "And Then I Wrote 'The Music Man'." The platter is the "audition" or "parlor version" of the music as he and his wife, Rini, performed it for Bloomgarden. *Abel.*

Shows Out of Town

Fiorello

New Haven, Oct. 20.

Robert E. Griffith & Harold S. Prince presentation of two-part (20 numbers) musical comedy, with book by Jerome Weidman and George Abbott, music by Jerry Bock, lyrics by Sheldon Harnick. Direction, George Abbott, choreography, Peter Gennaro; scenery, costumes and lighting, William and Jean Eckart; musical direction, Hal Hastings; orchestrations, Irwin Kostal; dance music arrangements, Jack Elliott. Features Tom Bosley, Patricia Wilson, Ellen Hanley, Howard da Silva, Mark Dawson, Nathaniel Frey, Pat Stanley. Opened Oct. 20, '59, at the Shubert Theatre, New Haven.

Announcer ..... Del Horstmann
Fiorello ..... Tom Bosley
Neil ..... Bob Holiday
Morris ..... Nathaniel Frey
Mrs. Pomerandy ..... Helen Verbit
Mr. Lopez ..... H. F. Green
Mr. Zappatella ..... David Collyer
Dora ..... Pat Stanley
Marie ..... Patricia Wilson
Ben ..... Howard da Silva
Players ..... Del Horstmann, Stanley Simmonds, Michael Quinn, Ron Husemann, David London, Julian Patrick
Seedy Man ..... Joseph Toner
Old Lady ..... Silver Saunders
Hecklers ..... Bob Bernard, Michael Scrittorale, Jim Maher, Joseph Toner
Nina ..... Pat Turner
Floyd ..... Mark Dawson
Sophie ..... Lynn Ross
Thea ..... Ellen Hanley
Secretary ..... Mara Landi
Senator ..... Frederic Downs
Norton ..... Michael Quinn
Woody ..... Del Horstmann
Mitzi ..... Eileen Rodgers
Florence ..... Deed Irwin
Reporter ..... Julian Patrick
Men ..... Ron Husemann, Michael Scrittorale
Tough Man ..... David London
Derby ..... Michael Quinn
Fedora ..... H. F. Green
Frankie ..... Stanley Simmonds
Judge Carter ..... Joseph Toner

Musical numbers: "On the Side of the Angels," "Politics and Poker," "Unfair," "Impatient," "Where Do I Go From Here," "The Name's La Guardia," "I Love a Cop," "Marie's Law," "Home Again," "Till Tomorrow," "When Did I Fall in Love," "Gentleman Jimmy," "Business Is Fundamentally Sound," "The Very Next Man," "Till the Bootlegger Comes."

There are the fundamentals of a natural for the cosmopolitan New York trade in "Fiorello." The musical, based on a portion of the colorful career of the late Mayor La Guardia, contains enough humor, drama and nostalgia to warrant an optimistic prediction of its chances.

A tuneful score, smart lyrics, capable cast and worthy physical production blend for okay entertainment. There are weak spots, and a fast start is never quite matched thereafter, but indications are that these flaws can be remedied.

The book is a substantial tale of the early struggle for recognition by "The Little Flower," his period in Congress, his marriage and the subsequent death of his first wife, his losing campaign against the late Mayor Jimmy Walker. The yarn closes on the dawn of his successful bid for the Mayoralty. The script makes him a human character who experiences both ends of the joy-and-tragedy pendulum swing.

Tom Bosley does a capital takeoff of the pint-sized stick of political dynamite, Fiorello La Guardia. In appearance, voice and deliveration, he conveys a convincing picture. A generous stock of talent backs him up with good support, both musically and straight. Patricia Wilson and Ellen Hanley share credit as the two loves in La Guardia's life. Both commit themselves creditably in song and story.

Howard Da Silva makes a political boss come alive in good fashion, Mark Dawson registers as a cop-turned-politician. Nathaniel Frey gives a solid rendition of a loyal Fiorello underling, Pat Stanley impresses as a sweatshop workers who hits the social jackpot. Bob Holiday also rates mention in a good straight role.

The score generally hits a good level. A couple of rousing ensembles (one a sort of barbershop harmonizer, "Politics and Poker," and the other a femme octette specialty, "Till the Bootlegger Comes") are near show stoppers. "Till Tomorrow" gets a nice sentimental play, "Home Again" is a good flag-waver, "Where Do I Go from Here" is an effective bit of torch, "I Love a Cop" draws good comedy reaction, "When Did I Fall in Love" offers fine solo opportunity for Miss Hanley, and "The Very Next Man" dittoes for Miss Wilson. "Business Is Fundamentally Sound" is a waste of time.

The choreographic peak is reached in a lively setto labelled "The Name's La Guardia," and a smart bit of dancing is registered by the leggy line backing up Eileen Rodgers in a "Gentleman Jimmy" number.

The visual setup is topflight, a pair of revolving stages effecting striking scene changes. The lighting touches a wide variety of facets and period costumes add neat display. George Abbott's staging has caught the spirit of the era, and Hal Hastings' musical direction keeps the cast on its toes.

Bone.

The Pink Jungle

San Francisco, Oct. 13.

Paul Gregory presentation of two-act comedy-musical by Leslie Stevens; music and lyrics by Vernon Duke. Direction, Joseph Anthony, settings and lighting, Donald Oenslager; costumes, Jean Louis; choreography, Matt Mattox; choral arrangements, Jack Lattimer; orchestral arrangements, Albert Sendrey; musical director, Sherman Frank. Stars Ginger Rogers; features Agnes Moorehead, Leif Erickson, Maggie Hayes. Opened Oct. 14, '59, at the Alcazar Theatre, San Francisco; $6.50 top.

Shade of Eleanor West ..... Agnes Moorehead
Harvey West ..... Gavin Gordon
Brian West ..... Leif Erickson
Simon West ..... Buck Class
David West ..... Ray Hamilton
Chris Taylor ..... Maggie Hayes
Suzy Harkness ..... Marilyn Watson
Annette ..... Lisa Jonson
Tess Jackson ..... Ginger Rogers
Pierre Aubusson ..... Rene Paul
Dr. Prescott Alcott ..... Louis Nye (on film)

Others: Judy Cassmore, Brad Craig, Janet Dey, Joan Fitzpatrick, Ginny Genn, Dick Hilleary, Ann Jennings, Sally Lee, Don Maloof, Edgar Maston, Ruth Maynard, Bonnie Mead, Marion Miller, Norma Nilsson, Calvin von Reinhold, Bruce Peter Yarnell.

If Paul Gregory corrects the various flaws of "The Pink Jungle" he may have a successful, if hokey, production. As seen at the break-in performance, the show is far too long. The plot, though basically simple, is confusing by being played on several levels. Vernon Duke's music and lyrics suffer because none of the leading players is a singer.

On the other hand, there is an adept, funny performance by Agnes Moorehead, as the late strong lady of a cosmetics empire who returns to earth to perform one good deed. There are stunning costumes by Jean Louis and elaborately beautiful settings by Donald Oenslager. And of course there is Ginger Rogers' amazing youthfulness, luscious figure and delightful, if scarce, dancing.

Leslie Stevens' plot focusses on the battle for succession to the presidency of the cosmetics corporation. Miss Rogers and Maggie Hayes, as two of the four delicious-looking vice-presidents, are the principal battlers. They also conduct a personal scrap for the eldest and most worthwhile of the deceased's three sons, played by Leif Erickson.

The plot wanders through silly material, involving the fatuous widower, played by Gavin Gordon, and two younger, no-good sons, coyly acted by Buck Class and Ray Hamilton. In one absurd scene Miss Rogers hurls a custard pie into Miss Hayes's face and in the second act most of the characters hide in various nooks and crannies of the heroine's apartment.

The writing tends to be weak, with Miss Rogers getting off such lines (to the youngest of the three brothers) as, "Don't you know I'm old enough to be your mistress?" Fortunately, Miss Moorehead—as an Irish cop, a tearoom waitress, a phone operator and a half-dozen other reincarnations—comes through with such a sock performance that the show's pallid scripting often can be forgotten. When she's onstage, she gives the show a lift.

Miss Rogers often fumbles the dialog, probably as result of too little rehearsal. But she is an arch comedienne and so attractive that some of her miscues can be forgiven. Where she really needs help is in the songs—"It's Tough To Be a Working Girl," "One Hundred Women in One," "Together on Central Park," among others. But when she dances, especially in one memorable scene where she illustrates her anger by doing a takeoff on a bullfighter, she is outstanding.

Miss Hayes is properly slinky as the chief rival, and Erickson is a pleasant, if undistinguished, straight man to the girls. The cosmetics firm's other two vice-presidents are played by a pair of brunette lookers, Suzy Harkness and Lisa Jonson, who have the best singing voices of any of the principals and get to use them in one brief number.

Among the lavish production touches is a scene in which Louis Nye does a TV cosmetics commercial on film. This seems rather peripheral at the show's current stage of preparation but shouldn't be lost.

One of the show's difficulties seems to be that, while the first act concentrates on making fun of the cosmetics business, the second act largely forgets this in its efforts to bring Miss Rogers and Erickson together.

Director Joseph Anthony faces a job of sharpening, shortening and speeding up the show, and he'll have to extract more virile performances out of almost every man in the cast, with the exception of Erickson.

Occasional scenes, such as the breathtaking fashion show to Duke's "Paris in New York" and a quite-funny beauty salon routine in the first act, have the quick pace and audio-visual impact of a first-class show. But such scenes, now at least, are too infrequent.

Stef.

Goodbye Charlie

Pittsburgh, Oct. 20.

Leland Hayward presentation of three-act (five scenes) comedy by George Axelrod. Direction, George Axelrod; setting, Oliver Smith; lighting, Peggy Clark; costumes, Florence Klotz; Lauren Bacall's clothes by Main Bocher. Stars Lauren Bacall; features Sydney Chaplin, Cara Williams, Bert Thorn. Opened Oct. 19, '59, at the Nixon Theatre, Pittsburgh.

Greg Morris ..... Allan Frank
George Tracy ..... Sydney Chaplin
Franny Saltzman ..... June Edwards
Irving ..... Clinton Anderson
Mr. Shriber ..... Dan Frazer
Rusty Mayerling ..... Cara Williams
Charlie ..... Lauren Bacall
Janie Hyland ..... Kathy Carlyle
Alexander Mayerling ..... Bert Thorn

"Goodbye Charlie," opening a break-in engagement at the Nixon Theatre here, has all the ingredients of popular entertainment except a conducive plot. The George Axelrod lines have chuckles and an occasional yock, but the three act comedy never develops its potentialities. It will require lots of revising and alterations before it finally reaches Broadway.

The central theme is developed early and gives promise of a gay evening. Lauren Bacall plays an unprincipled male who was shot by a cuckold while escaping through a porthole and has been reincarnated as a beautiful woman. Sydney Chaplin portrays a former friend who shares most of the good lines with the star and then is burdened with the indignity of attempting to bring some sanity to the fantasy with a daydreaming sequence.

The lines are frothy with very little substance, but these are all talented people who struggle valiantly to give body to the play. The author shifts from satire to farce to fantasy indiscriminately. Major re-writing will have to be done before the play reaches Broadway. As it stands now, "Charlie" is very doubtful film fare. Most of the comedy, except for gag dialog, is gone after the first scene.

Cara Williams has the best scene when she explains why she wants to remain a producer's wife. Bert Thorn comes on in the last act for a strong 10 minutes with Bacall. Little is required of the other supporting performers.

Lita.

The Tenth Man

Philadelphia, Oct. 14.

Saint Subber & Arthur Cantor presentation of three-act (four scenes) drama by Paddy Chayefsky. Direction, Tyrone Guthrie; setting and lighting, David Hays; costumes, Frank Thompson; associate, Caroline Swann. Features Donald Harron, Jacob Ben-Ami, Arnold Marle, George Voskovec, Lou Jacobi, Risa Schwartz, Gene Saks, David Vardi, Jack Gilford. Opened Oct. 13, '59, at the Walnut Street Theatre, Philadelphia.

Alper ..... George Voskovec
Hirschman ..... Arnold Marle
Sexton ..... David Vardi
Schlissel ..... Lou Jacobi
Zitorsky ..... Jack Gilford
Forman ..... Jacob Ben-Ami
Evelyn Forman ..... Risa Schwartz
Arthur Brooks ..... Donald Harron
Harris ..... Martin Garner
Rabbi ..... Gene Saks
Kessler Boys ..... Alan Manson, Paul Marin
Policeman ..... Tim Callghan

"The Tenth Man" has Paddy Chayefsky's familiar qualities of fluid, potent dialog, keenly perceptive characterizations and intensity. It must overcome a limitation, however, to measure up to its potentialities.

The new drama is a modernized version of the Jewish legend of the Dybbuk, with a contemporary Long Island locale (the play's original title was "The Dybbuk of Woodhaven"). The story involves the members of an impoverished synagogue who recruit a skeptical young lawyer as the 10th man to comprise a minyan, or quorum, to exercise the evil spirit from the 17-year-old daughter of one of the worshipers. The sincerity of the girl and the faith of the congregation finally pierces his shell of cynicism.

Chayefsky's abrupt transitions from broad comedy to poignant drama are reminiscent of the works of Sean O'Casey. The intangible of "Tenth Man," however, is not a matter of style or technique, but of content and flavor. The question boils down to whether the play will have much appeal beyond Jewish audiences. Many of the expressions and procedural references are likely to require explanation for Gentile playgoers, to whom unfamiliarity may limit emotional response.

The fact that Tyrone Guthrie, who's best known as a director of the classics, especially Shakespeare, has staged the production apparently hasn't been a factor in the failure to amalgamate the Jewish legend with a modern locale. That must be the responsibility of the author, who on this occasion appears to have overreached himself.

The uneven cast includes Arnold Marle as the Hebraic scholar who conducts the final

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Shows on Broadway

The Miracle Worker

Fred Coe presentation of three-act (four scenes) drama by William Gibson, adapted from his own television play. Direction, Arthur Penn; scenery and lighting, George Jenkins; costumes, Ruth Morley. Stars Anne Bancroft, Patricia Neal, Torin Thatcher; features James Congdon, Kathleen Comegys, Michael Constantine, Beah Richards. Opened Oct. 19, '59, at the Playhouse, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Doctor ..... Roger de Koven
Kate Keller ..... Patricia Neal
Capt. Keller ..... Torin Thatcher
Martha ..... Mirian Butler
Percy ..... Caswell Fairweather
Viney ..... Beah Richards
Helen Keller ..... Patty Duke
James Keller ..... James Congdon
Aunt Ev ..... Kathleen Conegys
Anagnos ..... Michael Constantine
Annie Sullivan ..... Anne Bancroft
John ..... John Marriott
Mary ..... Juanita Bethea
Children ..... Lori Heineman, Dale Ellen Bethea, Rita Levy, Lynn Schoenfeld, Eileen Musumeci, Donna Pastore

In spite of the hokum in "The Miracle Worker," the story of Annie Sullivan and Helen Keller is magnificent and thrilling. Although the intangible impression of the play could scare away prospective patrons, the Fred Coe production should have a long run at the Playhouse, where it opened last Monday night (19). It should make an excellent picture.

William Gibson, who wrote a wise and skillful comedy in "Two for the Seesaw," has an absorbing and moving drama in "The Miracle Worker," and a fervent opening-night audience kept applauding so long and insistently that the author finally had to take a curtain call, a rarity on contemporary Broadway. (To be sure, the management refrained from turning up the house lights and thereby possibly starting a move for the exits.)

"The Miracle Worker" is based on Gibson's prize-winning television play, and as stay-at-home entertainment addicts may recall, the key figure of the story is not Helen Keller, but the title character, Annie Sullivan, the indomitable Boston Irish-American girl who taught the blind and deaf child lip reading and thereby released her from the prison of silent darkness into a world of words and ideas—in short, into life.

It's an exciting and inspiring story, and Gibson hasn't hesitated to use theatrical devices to make it affecting drama. In spite of the bathos, however, the characters of the sublimely courageous Annie and the spitfire, marvelously intelligent Helen come through as throat-catching drama.

"The Miracle Worker" covers a five-year period, opening with a sort of prolog showing the mother's horrifying discovery that a critical illness has left her infant daughter blind and deaf. Then, about four years later, in the Keller home in Alabama, the pathetic but spirited youngster is running rampant and using tantrums to terrorize her pitying family.

The action picks up Annie Sullivan as a 20-year-old girl who, having painfully recovered her sight, is graduated from a school for the blind, and begins the seemingly hopeless, frequently heart-breaking struggle to teach the half-savage child contact with life. It is a struggle not only against the youngster's rampaging willfulness, but even more against the parents' misguided indulgence. The fame of the real, still-living Helen Keller is the measure of Annie's triumph.

The reality and sheer power of the story is proof against the transparent artifices of Gibson and director Arthur Penn. Even when the technique is most obvious, the emotional impact survives. There is an acutely touching scene in the first act, as the child runs wild and finally throws herself hysterically in her mother's lap.

Another highlight is the lengthy second-act scene in which Annie and Helen have a battle of wills, ranging all over the stage, virtually wrecking the dining room and almost exhausting each other. It draws prolonged applause. The finale is almost unbearably poignant, as the child, awakening at last to the meaning and use of language, learns her first word, "water."

Although Gibson, and to a lesser extent Penn, have resorted to tear-jerking, the Annie Sullivan-Helen Keller story is factual, so the author and director must be credited with putting it into stage form, including the genuinely touching scenes as well as the spurious bits. They have had enormous help in the superbly fluid, multiple setting designed by George Jenkins. On the other hand, a sound track of the from-the-dead, or rather from-memory, voices of Annie's smaller brother, intended to provide motivation for her courage, seems maudlin, besides being technically faulty.

Anne Bancroft, who was virtually unknown until she won stardom in "Two for the Seesaw," gives an eloquent performance in the constrasting role of the relentless Annie Sullivan. Patty Duke, a moppet actress from television, gives a remarkably lifelike portrayal of the rambunctious young Helen Keller, and Patricia Neal and Torin Thatcher are excellent as the anguished and sometimes difficult parents.

James Congdon is passable in the awkward role of Helen's jealous older half-brother whose conversion to emotional balance is patly explained but still puzzling. Kathleen Comegys, Michael Constantine and Beah Richards are notable among the supporting players.

"The Miracle Worker" is, in a way, in the category of "Sunrise at Campobello" and "The Diary of Anne Frank" as a testament to unconquerable human spirit, opposed to the degradation and despair of Tennessee Williams, Samuel Beckett and the other hand-wringers. It's a great story.

Hobe.

Golden Fleecing

Courtney Burr & Gilbert Miller presentation of three-act (four scenes) comedy by Lorenzo Semple Jr. Direction, Abe Burrows; setting and lighting, Frederick oFx; incidental music, Dana Suesse. Features Tom Poston, Suzanne Pleshette, Constance Ford, Robert Elston, Richard Kendrick, Robert Carraway, John Myhers, Mickey Deems, Ralph Stantley. Opened Oct. 15, '59, at Henry Miller's Theatre, N.Y.; $6.90 top ($7.50 opening).

A Porter ..... Buck Kartalian
Ens. Gilliam ..... Robert Carraway
Jackson Eldridge ..... Robert Elston
Lt. Howard ..... Tom Poston
A Waiter ..... Alfred Hesse
Pete di Lucca ..... Ralph Stantley
Julie ..... Suzanne Pleshette
Ann Knutsen ..... Constance Ford
Benjamin Dane ..... John Myhers
Adm. Fitch ..... Richard Kendrick
Seaman Taylor ..... Mickey Deems
Shore Patrol ..... Red Granger, John Thomas

When it gets through trying so hard to be comic, "Golden Fleecing" is quite funny. The Lorenzo Semple Jr. comedy, which opened last Thursday night (15) at Henry Miller's Theatre, N.Y., has an ingenious premise, quite a few laughable situations and a generally entertaining quality.

Broadway hasn't had a rousing farce since, perhaps, "The Seven Year Itch," so maybe the Courtney Burr & Gilbert Miller production will fill a basic need. In any case, Metro, which acquired the screen rights in a pre-production deal, has a likely film click in the yarn. And incidentally, the show's share of the picture-sale proceeds should help substantially in recovering the approximately $145,000 investment.

On its own, "Fleecing" should do healthy business, particularly since it doesn't seem an expensive operation and isn't dependent on irreplacable or big-sharing stars. When the time comes, the play should be a natural for touring and stock, as well as for the foreign market.

"Fleecing" starts out as another one-joke comedy, the all-too-familiar sort of jape that presently leaves a cast stranded onstage with unfunny dialog on its face. The premise-setting first act is overloaded with jokes (seemingly one in almost every line—could director Abe Burrows, an old hand at gag writing, have been a contributor?), and the actors read every one as a haymaker. In consequence, the characters seem unreal and the situations tend to be spurious.

With the start of the second act, however, the diverting if desperately complicated story takes hold, the action begins to move, the characters become fairly plausible and the laughs get rolling. The yarn is about two inspired Naval officers and a civilian technician-accomplice who work out a scheme for using the electronic computer on their ship stationed at Venice, to beat the roulette wheel at the local casino. Credibility is frequently sacrificed for laughs, and the performance is spotty, but after the strained first act the effect is generally diverting, even in the slightly let-downish third act.

Burrows' staging doesn't bother with subtleties, and the actors tend to belt the lines and mug like television wrestlers. As the Naval Lieutenant-ringleader, Tom Poston sets what may be some kind of a record for facial and bodily "takes" and bits of hokum business. Would he, or at any rate the play, be more humorous and perhaps even funnier if he toned down, or might that take the goofy life out of the piece? The question is academic—

Robert Elston is tense as the civilian technician and needlessly ill-at-ease as a bashful suitor, but Robert Carraway is acceptably callow as an earnest young Ensign involved in the shenanigans. Suzanne Pleshette is attractive in the thankless role of an aggressive ingenue, and Constance Ford gives a skillful portrayal of a myopic girl who can recognize an insufferable fiance

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Broadway Boxoffice Personnel

Treasurer assignments thus far set at New York theatres for the 1959-60 season are as follows:

Alvin: Gordon Cramer, Jerry Sheehan, Luis Valle.
Ambassador: Rocco Lofaro, Michael Onorato, William Richards.
ANTA: Rod McMahon, Robert Carr, George Beatty.
Barrymore: Lewis Harris, Julius Specter, Jean Cohen, Anna Yurdin,
Beck: Dan Callahan, Edward Smith, Richard Wolff, Ethel Archer.
Belasco: Jack Melnick, Peter Meyers, Milton Kosdan.
Booth: Jack Pearl, Gladys Ronchetti, William Jakob.
Broadhurst: Betty Barker, Paul Ruppert, Mary Ackley, George Metz.
BROADWAY: Max Sager, Daniel Melnick, Herman Fallik, William Weigand, Carl Knopfer.
City Center: Angelo Casalini, Leo Caspare, Robert Majeska.
Coronet: Charles C. Whiteman, Marvin Roth Williams, Ray Jaffie.
Cort: Harry Steinberg, Richard Surace.
54th St.: Thomas Burke, Leonard McElhoney.
46th St.: Charles Bowman, Paul Meyers, George Handy, Louis Berge.
Golden: Nellie Beamish, Anna Hirsh.
Hayes: Herman Lewin, Robert Burke, Edward Lynch.
Hellinger: Charles Walters, Julius Stone, Al Kiefer, Richard Hickey, Lewis Kasten.
Imperial: Mitchell Kanter, Ben Chasin, Murray Saks.
Longacre: Al Hildreth, Edgar Perry.
Lunt-Fontanne: Abe Baranoff, Henry Bonis, Norman Baruch, Herman Pearl, Charles Stuis.
Lyceum: Lillian Peabody, Mildred Anker.
Majestic: Irving Morrison, Philip Smith, Frank Youngs, Lewis Melnick.
Miller: Frank Frayer, John Bowman.
Morosco: William Rinaldo, Pearl Keyser, Dora Chamberlain.
Music Box: Walter O'Connor, Ray Metz, Arthur Wright.
Playhouse: Thomas Brotherton, Louis Appel.
Plymouth: Constance Coble, Irene Bolte.
Rose (National): Margaret Hildreth, Nathan Reuben.
Royale: Aaron Helwitz, Richard Cobb, Arthur Meyers.
St. James: Hugh McGauley, Rivington Bisland, Arthur Feine, Louis Nekola.
Shubert: Murray Helwitz, William Stuis, Josephine O'Brien, Kathryn Walsh.
Winter Garden: William Goldhardt, Al Dugen Georgia Fursman.

Shows Abroad

The Edwardians

Linnit & Dunfee (in association with John Counsell Ltd.) presentation of three-act (four scenes) comedy by Ronald Gow, adapted from the novel by V. Sackville-West. Staging, Alan Bridges; decor Michael Eve and H'l Henshaw. Opened Oct. 15, '59, at the Saville Theatre, London; $2.80 top.

Sebastian	Jeremy Brett
Viseon	Ernest Thesiger
Gunter	John Gill
Viola	Maureen Gavin
Leonard Anquetil	Hugh Cross
Lucy	Ambrosine Phillpotts
Miss Wace	Aimee Delamain
Sylvia	Helen Cherry
Dowager	Athene Seyler
Lord Templecombe	Nicholas Hannen
Sir Harry Tremaine	Richard Vernon
George	Anthony Sharp
Alice	Patricia Rogers
Footman	Ian Shand

Richard Gow's adaptation of V. Sackville-West's novel looks back at the Edwardian era through the eyes of the aristocracy. The play raises problems of class, Socialism, radicalism and general progress, but never comes to grips with any of them. There is a fine cast to gloss the proceedings, but the show doesn't add up to a b.o. prospect.

In his adaptation the author has taken one major incident from Miss Sackville-West's original and developed it into a not-too-satisfying three-act play. The time is 1910, when the motor car, the telephone and the Socialist Party were all beginning to change the mode of life. But, for the Duchess (the mother of the 12th Duke) and all her cronies the world ought to stand still to allow the aristocracy to enjoy the fruits of other people's labors.

The young Duke himself has been influenced by Socialism, however. He hands out pay increases all around, thereby shocking his employees. He countermands his mother's orders to fly the flag at half-mast on the death of the King and goes so far as to say he will not even attend the Coronation. His main concern is his love for a married peeress, much his senior, but she refuses to risk a scandal by living with him out of wedlock. Eventually, he is compelled to realize that he is a prisoner of convention.

Too much of the play is taken up in the conventional love passages bettween Jeremy Brett as the Duke and Helen Cherry as the attractive Lady Rosehampton. The deeper social problems are rarely discussed with much conviction and do not interfere with the Duke's romantic interludes.

Alan Bridges has staged the play at a gentle and almost leisurely pace against a handsome stately home background. The cast makes the best of its opportunities, and, apart from Miss Cherry, there are standout performances by Ernest Thesiger as an aristocratic butler, Athene Seyler as the eccentric dowager and Nicholas Hannen as a house guest.

Hugh Cross tries hard with a difficult role as an explorer of humble origin, who has the temerity to fall in love with the Duke's sister. Abrosine Phillpott Aimee Delamain and Richard Vernon are among others who do well.

Myro.

The Love Doctor

London, Oct. 13.

Lynn Loesser, Shamus Locke & Robin Fox Partnership presentation of two-act musical suggested by the "medical" plays of Moliere, with songs by Robert Wright and George Forrest. Direction, Albert Marre; choreography, Todd Bolender; decor, Bernard Dayde. Stars Ian Carmichael, Joan Heal. Opened Oct. 12, '59, at the Piccadilly Theatre, London; $2.80 top.

Polidore Argan	Douglas Byng
Dr. Macroton	Felix Felton
Dr. Bahys	Tony Sympson
Dr. Fonandres	Jonathan Bromley
Dr. Thomas	John Gower
Toinette	Joan Heal
Lucinda	Penny Newton
Beline	Eleanor Drew
Patrice	Charles Schuller
Leander	Peter Gilmore
Tramp	Ian Carmichael
Achille Diafoirus	Richard Wordsworth
Horace	Philip Locke
M. Bonnefoi	Michael Darbyshire
M. Daguerre	Dennis Stephenson
Adele	Lorna Wood
Stationmaster	Dennis Stephenson
Guards	Roy Pattison, Dennis Stephenson
Metaphroste Argan	Colin Cunningham
Gerante Argan	Dennis Stephenson
Cecile Argan	Shelagh Aldrich
Henrietta Argan	Patricia Routledge
Philomene Argan	Shirley Lee
Cleante Argan	Bryan O'Leary
Dorine Argan	Anna Sharkey
Sophie Argan	Prudence Rodney
Lucile Argan	Dorothy Buttery
Sabine Argan	Claire Warner
Hippolyte Argan	Brian Scott
Hyacinte Argan	John Mcdonald
Marcel Argan	John Taylor
Pancrace Argan	Rosa Howard
Georgibus Argan	Charles Schuller

The program is reticent about the credits for this new musical, but not altogether surprisingly. "The Love Doctor," apparently suggested by some of Moliere's medical plays, is an unhappy hodge-podge of period farce presented in a present day background. Prospects look bleak, despite the stout marquee values.

On their own, Moliere plays still have a staunch and loyal public, but they obviously need to be played according to the book. It's clear that they are not suitable for adaptation as a modern musical, although a lot of effort has been expended in this production. The Moliere works are swallowed up in the treatment, the music is mainly unoriginal, and the occasional spark in the lyrics, plus the vitality and energy of the stars is not enough to save the show.

The plot is frail and too much reliance is placed on improbable and somewhat ridiculous farcical invention. An aging hypochondriac arranges a marriage for his young daughter with the son of the local undertaker. She is in love with a villager, however, feigns dumbness, and romance triumphs over authority.

There is occasional life in the lyrics and some vigor in the production numbers, but not enough. The lead talents, Ian Carmichael, Joan Heal and Douglas Byng, are largely frittered away. Penny Newton and Peter Gilmore do their best with the romantic leads, but Richard Wordsworth and Phillip Locke have the best parts.

Albert Marre's lively staging doesn't offset the weaknesses of the book and score. Bernard Dayde's decor is colorful and occasionally imaginative, while Todd Bolender's dance routines call for a maximum energy by the cast.

Myro.

(As "The Carefree Heart," the musical was tried out by Mrs. Loesser and Locke two years ago in the U.S., with Marre as stager. It folded on the road. A revised version, titled "The Love Doctor," was tested last spring by the Boston Univ. theatre.—Ed.)

Man on Trial

London, Oct. 13.

James H. Lawrie (for Gleneagles Productions Ltd.) presentation of two-act drama by Diego Fabbri, translated by Lucienne Hill. Direction, Chloe Gibson; scenery, Malcolm Pride; lighting, Richard Pilbrow and Robert Stanbury. Features David Kossoff. David Peel. Opened Oct. 12, '59, at the Lyric Theatre, Hammersmith, London; $1.75 top.

JUDGES

Elias	David Kossoff
Rebecca	Margaret Diamond
Sarah	Margaret Tyzack
David	David Peel
Pilate's Counsel	David Grey

WITNESSES

Caiaphas	Ronald Harwood
Pilate	Alan Judd
Mary of Nazareth	Sheila Manahan
Joseph	Wilfred Harrison
Peter	Fulton Mackay
John	Frederick Corke
Thomas	Lawrence Dalzell
Judas	Anthony Newlands
Mary Magdalene	Sheila Brennan
Lazarus	Martin Tickner

PUBLIC

Priest	Bernard Kay
Businessman	Cyril Wheeler
Intellectual	David Phethean
Blonde	Naomi Chance
Young Man	Richard Gale
Cleaner	Jean Cadell
Others	Alice Bowes, John Flint, Francis Hall, Helen Montague

If venturousness and taste were enough to make the turnstiles twirl, the promoters of "Man On Trial" ought to be in the money. But the financial fate of this translation of Italian Diego Fabbri's morality-fantasy-drama titled "Processo a Gesu" ("Trial of Jesus" in the original Italian) seems dubious.

It's a sincere, thoughtful and thought-stimulating piece, but it gells as an egghead debate rather than theatre. Maybe inspired religious passion, not simply earnest performance, might effect a miracle of communication. But there's too much that creaks, and too many gimmicks that emerge as self-conscious, for powerful effect.

The locale is "somewhere in Europe, any time after the second World War" and the protagonists are a Jewish family obeying the compulsion of its patriarch to discover whether Jesus of Nazareth was innocent or not according to Jewish law. In the course of what purports to be a repeat of the inquiry that's held every performance, the patriarch's daughter demands that a new approach be adopted.

New players to portray new witnesses, including Mary and Joseph, are brought in. The entire second and final act is given over to pseudo-interruptions and viewpoints from "members of the audience," leading to the main conclusion that humanity is the bearer of guilt.

Regarded as a prolonged court scene—and that's not so difficult in the first act—the play has moments of considerable impact stemming from reminders of personal dramas at the time of the Christ crisis, though an attempt to provide another kind of personal drama involving two of the present-day characters doesn't come off. The scene is unchanged throughout, there being an almost bare stage, with skillful lighting.

David Peel earns praise for his well-sustained performance of a "prosecuting counsel," and it's a matter of picking at random to choose other excellent contributors. David Kossoff, as the dominant force of the patriarch, suggests the eager, dedicated truth-seeker admirably, though tending to overplay certain speech mannerisms.

Erni.

The Kensington Squares

London, Oct. 14.

David Pelham (in association with David Hall Productions & Furndel Productions) presentation of three-act (five scenes) comedy by Sonnie Hale. Staging, Clifford Mollison; decor, Stephen Doncaster. Stars Clifford Mollison, Marian Spencer, Howard Marion-Crawford. Opened Oct. 13, '59, at the Westminster Theatre, London; $2.50 top.

Col. Chetwyn	Geoffrey Denton
Briggs	Frank Atkinson
Maud Hopkinson	Marian Spencer
Harry Hopkinson	Kerry Gardner
Col. Hopkinson	Howard Marion-Crawford
Syd Berg	Clifford Mollison
Reg Parker	Edward Palmer
Lorraine Parker	Gillian Vaughan
Mr. Pusey	Lennard Pearce

"The Kensington Squares," the last play by the late Sonnie Hale, (whose posthumous "French Mistress" is a continuing hit at the Princes) is largely a witless farce which could have a chance in certain theatres, but is hardly likely to succeed at the Westminster.

The comedy attempts to derive most of its humor from outworn gags about rock 'n' roll and the difference in behavior between the

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Legit Bits

Louis A. Lotito, president of City Playhouses and manager of the Martin Beck Theatre, N. Y., was re-elected president of the League of N. Y. Theatres at the organization's annual membership meet last Thursday (15). Other officers re-elected were **Robert Whitehead**, first vice president; **Irene M. Selznick**, second veepee; **Gilbert Miller**, treasurer, and **Herman Shumlin**, secretary.

Bob Fosse has taken on the assignment of overall supervisor of "Girls Against the Boys," which has pushed back its opening at the Alvin Theatre, N. Y., from next Wednesday (28) to Nov. 2. **Dan Daniels** has also been called in to help with the choreography.

George Mallonee has replaced **Word Baker** as director of the off-Broadway production of "Legend of Lovers," which is now scheduled to open next Tuesday (27) at the 41st Street Theatre, N. Y.

"Hotel Paradiso," the opening bill of the Equity Library Theatre season, opened last night (Tues.) at the Lenox Hill Playhouse, N. Y., and continues there through next Sunday afternoon (25). The presentation, directed by **William Putch**, will be followed by "Noah," which opens Nov. 3 at the Playhouse.

Leonard Sillman's production of "The Other One," **Lucienne Hill's** adaptation of Colette's novel, "La Seconde," is skedded to go into rehearsal next January for a late February opening on Broadway. French director **Raymond Jerome** will stage the oeffring, to star **Jean Pierre Aumont.**

Michael V. Gazzo, actor-turned-playwright, intends becoming a Broadway producer-director with a dramatization by **Nicholas Colasanto** of **Willi Heinrich's** book, "Mark of Shame." The rights to the book, published by Farrar, Straus & Cudahy, were acquired by Colasanto. Gazzo is also working on his play, "Once Upon a Fog," which he plans producing himself on Broadway next season.

The Greater N.Y. Chapter of the American National Theatre & Academy will begin its fourth annual matinee series at the Theatre de Lys, N.Y., next Tuesday (27) with a presentation of "Shakespeare in Harlem," adapted by **Robert Glenn** from **Langston Hughes'** poetry. **Archibald MacLeish's** "This Music Crept by Me Upon the Waters" and **Robert Frost's** "Masque of Reason" will be presented Nov. 24 and **Tennessee Williams'** "The Purification" and **William Inge's** "Glory in the Flowers" will be offered Dec. 8. **Lucille Lortel**, owner of the de Lys and artistic director of the project, presented the offerings during the summer at her White Barn Theatre, Westport, Conn.

Morton Segal and **Barbara Griner**, operators of the 41st Street Theatre, N.Y. will be partnered with **Alton Wilkes, Joe Manchester** and **Emil Coleman** in the Broadway production of "The Deadly Game," which will star **Pat Hingle**, who'll be making his first stage appearance after being severely injured in a fall down an elevator shaft last Feb. 20. The play is scheduled to open in New York next February after a fortnight's tryout at the Cass Theatre, Detroit, beginning Jan. 18.

Eugene Ionesco's "The Rhinoceros" is scheduled to open Dec. 10 in Paris, with **Jean-Louis Barrault** staging. The British rights to the comedy have been acquired by **Oscar Lewenstein**, who's set **Derek Prouse** as adaptor. **Roger L. Stevens** gets first crack at the U.S. rights.

A Broadway production of **Eric Rudd's** "The Interpreter" is planned for next April by television producer-director **Gil Cates.**

Arthur Loew, former president of Loew's, Inc., has moved into legit as co-producer with the Theatre Guild of "Jolly's Progress," which begins a pre-Broadway tryout Monday (26) at the Locust Theatre, Philadelphia.

Jack Landau has been announced as director of "How to Make a Man." **Bill Welch's** adaptation of **Clifford Simak's** Galaxy mag story of the same title, which **Jay Garon** and **Morgan Wilson** plan presenting on Broadway next February.

Guy Thomajan, one of the stage managers for "Sweet Bird of Youth," has taken a leave of absence from the play to serve as dialog director on the film version of **William Bradford Huie's** "Mud on the Stars," which **Elia Kazan** is directing for 20th release.

Keith Prentice is understudying **Brian Davis** in "The Sound of Music."

"Hundred Yard Dash," a comedy by **Lou Sollomon** and **Henry Myers**, has been optioned by **George Cayley** for Broadway production.

The Broadway preem of "Viva Madison Avenue," which will mark **Selma Tamber's** debut as a producer, is planned for next March, with **Ira Cirker** as director.

British director **William Gaskill** has been set to stage "The Deadly Game," **James Yaffe's** adaptation of **Freidrich Duerrenmatt's** "Breakdown," which is planned for Broadway production this season by Wilkes-Manchester Productions in association with **Emil Coleman.**

Broadway stager **John O'Shaughnessy** is in residence at the Boston Univ. School of Fine & Applied Arts to direct division of theatre arts students in their production of **John B. Harding's** "Kinderspiel," one of the winning plays in the Ford Foundation Program for Playwrights. The property, which **Elaine Perry** has under option for Broadway production, is scheduled for presentation Nov. 7-10 and Nov. 10-14 at the University Theatre.

Luigi Pirandello's "Tonight We Improvise" is scheduled to open Nov. 6 at the Living Theatre, N. Y., and will run in repertory there with "Many Loves" and "The Connection."

Henry M. Margolis, with **Margaret Sullivan** as star.

"Sweet Love Remember'd," by **Ruth Goetz**, is planned for next January by **Martin Gabel** and **Henry M. Margolis.**

A musical version of **Arthur Schnitzler's** "Affairs of Anatol, with book by **Fay** and **Michael Kanin**, music by **Arthur Schwartz** and lyrics by **Howard Dietz**, is planned for Broadway production next season by **Kermit Bloomgarden.**

Robert Preston, who's contract as male lead of the Broadway production of "Music Man" expires Nov. 17, has agreed to remain with musical beyond that date under an arrangement whereby he can withdraw on six weeks' notice.

Christopher Plummer, who vacates his costarring assignment in "J. B." prior to the start of the show's tour next Wednesday (28) will play the title role in a modern-dress version of "Hamlet," which **Tyrone Guthrie** will stage for a London opening next April.

"Tambourines to Glory," **Langston Hughes'** adaptation of his novel of the same name, has been acquired by the Theatre Guild, which has also renewed its option on **William Gunn's** drama, "Marcus in the High Grass," which was tried out during the summer on the strawhat circuit with **David Wayne** starring.

Carl Abraham is company manager and **John J. Hill** is pressagent for the upcoming touring production of "Look Homeward, Angel," which **David Pressman** is staging.

George Ross is company manager for the towing "World of Carl Sandburg," costarring **Bette Davis** and her husband, **Gary Merrill.**

Caroline Swann is production associate on "Tenth Man."

William Sylvester, who appeared in the Stratford (Ont.) Shakespeare Festival production of "As You Like It" this summer, has been set for a role in "Tomorrow With Pictures," scheduled for a London opening in November.

Day Tuttle and **Lawrence Harris** will present **Ethel Colt** in her one-woman show, "Curtains Up," for six successive Monday nights at the East 74th St. Theatre, N.Y., beginning Nov. 2.

Jack Gelber's "The Connection," a current repertory offering at the Living Theatre, N. Y., has been optioned for publication by Grove Press.

The Academy of the American Shakespeare Festival is transferring its winter and spring semesters to new permanent quarters in the New York building occupied by the American Theatre Wing. A 10-week winter term begins Nov. 2.

The 23rd Anniversary Ball of the Ziegfeld Club, Inc., will be held Nov. 23 in the Sert Ballroom of the Hotel Waldorf-Astoria, N. Y.

Alec Coppel's drama, "The Joshua Tree," presented in London last year with **Anne Baxter** costarred, is scheduled for Broadway production by **Richard Barr**, with **Jose Ferrer** as director and **Louis Hayward, Ruth Ford** and her husband, **Zachary Scott**, as costars. The play is scheduled to go into rehearsal Jan. 11 for a Feb. 24 opening in New York. Prior to undertaking the staging of the British import, Ferrer will direct "The Andersonville Trial," which begins rehearsals Nov. 13. The actor-director has also withdrawn as **Emlyn Williams'** costar in **Marilyn Shapiro's** projected Broadway production of **Bridget Boland's** "The Choice."

Tunertent producer **St. John Terrell** is planning to present the works of the Grand Guignol of Paris in New York. Adaptations for the first four one-act plays to be

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Opera Reviews

Die Frau ohne Schatten
(SAN FRANCISCO OPERA)

San Francisco, Oct. 16.

Opera by Richard Strauss, libretto by Hugo von Hofmannsthal. Director, Paul Hager; conductor, Leopold Ludwig; settings, lighting and costumes, Jean-Pierre Ponnelle. Thomas L. Colangelo Jr., Davis West; chorus director, Vincenzo Giannini. At San Francisco Memorial Opera House, Oct. 15, '59. San Francisco; $9 top.

Empress ..... Edith Lang
Emperor ..... Sebastian Feiersinger
Empress' Nurse ..... Irene Dalis
Spiritual Messenger ..... Mark Elvn
Guardian of Gates ..... Mary Costa
Youth ..... sung by Robert Thomas, mimed by Julien Herrin
Voice of Falcon ..... Joan Marie Moynagh
Two Spirits ..... Katherine Hilgenberg, Joan Winden
Barak, a dyer ..... Mino Yahia
His wife ..... Marianne Schech
One-armed Man ..... Lorenzo Alvary
One-eyed Man ..... Eugene Green
Hunchback ..... Raymond Manton
Three Night Watchmen ..... Howard Fried, Winther Andersen, Henry McGuckin
Servants ..... Nancy Foster, Joan Marie Moynagh, Margot Blum

San Francisco Opera's big gamble in producing the late Richard Strauss' "Die Frau ohne Schatten" is paying off in high critical praise and soldout houses. This was its American premiere.

Little known in this country, except for a London recording, the opera has a difficult, complicated, mystic-symbolic plot, but its lush music and many dramatic situations have won instatnt acceptance. Title translates as "The Woman Without a Shadow." The shadow symbolizes many things, including humanity, the soul, and the ability to bear children.

The woman of the title is an empress of a mythical oriental land, daughter of a god and, therefore, sterile. Unless she can conceive, her husband, the emperor, will turn to stone. With the help of a demoniac nurse, embodiment of pure evil, she negotiates with a human being, the dyer's wife, for her shadow and, of course, the bargain backfires.

In the end, the empress' godfather sends her a shadow of her own after she has refused to sacrifice the dyer and his wife to her own desires. By thus asserting her own humanity, the empress saves the emperor from ossification.

Kurt Herbert Adler, San Francisco Opera general director, had lined up a name cast, including Leonie Rysanek and Eleanor Steber, for the opera before the season started.

Then illnesses started taking their toll, and Adler wound up with a cast well-known in Europe but hardly heard in the U.S.

Nevertheless, he has produced a hit with singing and acting honors about evenly divided among Edith Lang as the empress, Marianne Schech as the dyer's wife, Mino Yahia, an Egyptian baritone, as the dyer, and Irene Dalis, only familiar face to the U.S. in the cast, as the nurse.

A lesser misfortune was the calling up of Jean-Pierre Ponnelle, scenic designer, for French army service. This happened just after Ponnelle completed preliminary scenery and costume sketches, but a Frisco staff headed by Davis West and Tom Colangelo took over with results that were generally acceptable, although there were some complaints about the number of holes, looking like direct bomb hits, in the walls of the dyer's hovel. These seemed to reflect the influence of Giorgio de Chirico.

The opera, despite its setting, has practically no orientalism in the score, but is in Strauss' best romantic tradition, far warmer and more melodic than "Ariadne aux Naxos." It uses Wagnerian-type leit-motifs but develops them with considerable pace and variety.

An opera in which the basic subject is nothing more or less than life itself—and how we accept it or reject it—seems a large order, but Strauss and Hugo von Hoffmannsthal, the composer's favorite librettist, have brought it off, as has the local troupe. *Long.*

New Opera Theatre

A sparse audience of friends and relatives was on hand ($2.50 top) at the Carnegie Recital Hall when the New Opera Theatre Society opened its third session with a program of excerpts. For the last two years, the group has been presenting concerts and staged productions in the New York area to "showcase" young singers.

The recital comprised a chain of operatic exclamation points. It began forte with the prologue to "Pagliacci" and closed its two parts forte with respectively, the Quartet from "Rigoletto" and the Sextet from "Lucia." Not to be accused of venturing into the avant garde, the rest of the program included emotional passages from "Trovatore," "Faust" and "Aida." Evidently, the New Opera Theatre Society doesn't take the "new" seriously. There was nothing to indicate that anyone wrote after Puccini.

Seven singers were long on volume but short on sensitivity. Only two showed that they were using their voices to create a dramatic concept as well as a musical pattern. Arlington Rollman, a basso of promise, made a rich "Mephistopheles in the "Faust" excerpts and was impressive in an aria from "Simon Boccanegra." Ara Adrian used his authoritatove baritone effectively in a variety of excerpts but needed to color it for more imaginative dramatic effects. *Burm.*

Cosi Fan Tutte
(N.Y. CITY CENTER)

"Cosi Fan Tutte," one of Mozart's most delightful operas, was added to the New York City Opera Co. repertoire Oct. 8 in a staging and performance that caught the musical beauty, the transparent simplicity and the charming sense-of-humor of the work. The singing was topnotch.

The opera was done in English in an intelligent adaptation of Ruth and Thomas Martin. Phyllis Curtin and Frances Bible sang the sisters, exposed to temptation through the bet of their admirers, John Reardon and John Alexander. James Pease took the role of the old philosopher who doesn't believe in faithfulness and puts his theory to an amusing test.

Hit of the evening was Judith Raskin as Despina, the chambermaid. She has a strong, crystal-clear voice and brought to her part a great deal of natural charm. This was Miss Raskin's first appearance with the company and it could be called a highly auspicious debut. The large audience let her know its pleasure.

All seemed in excellent voice, with Pease particularly appealing. Robert Fletcher's scenery and costumes were imiginative and quite exquisite in their simplicity. Julius Rudel wielded the baton with authority. It was a performance which clicked in every department. *Hift.*

La Boheme

Mexico City, Oct 20.

"La Boheme," at the Palace of Fine Arts, was a triumph for tenor Flaviano Lobo as Rodolfo. This followed his poor showing in "Rigoletto" the week before. Now critics and fans attest to the tenor's "complete success."

Cornell Macneill as Marcello equalled the performance of Lobo both in acting and singing. Franco Iglesias as Schaunard, the musician, sang the baritone part with sureness and spontaneity.

Irma Gonzalez, Mexican soprano, as Mimi, gave an excellent performance. Two standout surprises of the evening where the voices of soprano Lupe Pere (as Musetta) and basso Norman Treigle (as Colline). Miss Gonzalez, acting with a natural grace and gaiety added the pleasing charms of her figure as well as her velvety voice to the part. Singer interpreted Musetta's waltz with considerable agility of voice and expression and clear diction, a trait that is lacking in some Mexican opera voices.

Norman Treigle, aside from ease in the acting, got an ovation for his potent bass voice. His modulations of tone were in perfect control.

Director and concert master Arnold Gamson and the Bellas Artes Opera Orchestra, accompanied by the chorus, also contributed to an enjoyable performance. *Emil.*

Lyric Opera, Chicago
(CARMEN)

Chicago, Oct. 13.

Chicago's Lyric Opera had its sixth season ermine-and-tiara premiere (12) with a revised but not too revitalized "Carmen" on the stage. The big show was in the lobby, a la Metropolitan Opera premieres in Manhattan though the packinghouse aristocracy here seems not to have Manhattan's instinct for the outrageous fillip. Still at $200 per box-full, there was a certain shimmer.

If the "Carmen" was less entertaining—and three of the four daily pundits found it a disappointment—blame a new production which missed the point, or more specifically, the tone of the piece. As a season curtain-raiser, the work is a seemingly logical choice by virtue of its familiar score and classic sexy plot, though rather too much plot, length and ho-hum stretches.

A slow pace, things just droned along, resulted from the staging of Margherita Wallmann, till now known to American audiences chiefly by her reputation at La Scala and elsewhere on the Continent. Too often, especially in the first two acts, she arranged the action like a tableau, so that the conflict played flat and spiritless. Only sporadically did her conception realize the dark promise of implacable tragedy.

Jean Madeira in the title role, and physically right for the part, offered some stylish acting. Her contralto, however, didn't always suggest the core of Carmen's noisome nature. Characterization rests somewhere between drama and melodrama, and its power depends on how well that tightrope is spanned.

Even if he didn't look the dashing Don Jose, Guiseppe di Stefano managed the part acceptably. Ernest Blanc's Escamillo was good except for some deeper tones which he didn't always make. As Micaela, Dorothy Warenskjold was "sweet" and vocally subdued in a role that needs to fetch more sympathy than she aroused.

Moments of potential color and expected vitality misfired such as the scord act ballet. Even maestro Lovro Von Matacic, like Miss Wallmann making his U.S. bow, found the pace defeating, though he did evoke a clean full sound from the pit. New sets by Piero Zuffi were dazzling in their freshness and for the most part suggestive of the scene at hard. *Pit.*

Concert Reviews

Orchestra of America

Conductor, Richard Korn. Soloist, Jan Peerce. Managing Director, Getta Strok. At Carnegie Hall, N. Y., Oct. 14, '59.

Concept is one thing, execution another. Richard Korn's blueprint for a symphonic orchestra to present works of exclusively American composition was launched with 10 works, but absolutely no fireworks. There was a desperate absence of punch and plasma. It was occasionally pleasant, never important music and it probably did more harm than good to native symphonics.

Another program, perhaps another verdict. The orchestra has five concerts set at Carnegie Hall, Nov. 11, Dec. 9, Jan. 13 and Feb. 10. Meantime Jan Peerce was superb with next to nothing to work with. The musicians backing him seemed competent but again their material was too thin.

Korn assembled 30 fiddles, 10 violas, 8 cellos, 8 basses, plus flutes, bassoons, clarinets, French horns, percussion—the full regalia. Publicity muffed a bet in listing the musicians by first initials only. This prevented a census of the very large number of women in the orchestra. Also unstressed was the representation of Negro musicians, apparently at least eight, though the orchestra was on one level without raised platform for the different choirs. It is an open secret that Negroes have seldom, if ever, been selected by the contractors for symphonies in Manhattan.

Korn had many well-wishers including, it is trade-interesting to underline, the American Performing Rights Society, the Music Library Assn. Music Publishers Protective Assn., National Assn. for American Composers & Conductors. National Federation of Music Clubs, Society for the Publication of American Music, and the Edward MacDowell Colony of New Hampshire. These box-buying patrons provided a friendly setting at Carnegie but could not disguise the lacklustre musical fare offered in the inadequate name of national pride.

Tin, tin, go away; come again full-toned another day. *Land.*

Cesare Valletti

The traditional Italian tenor with the big, throbbing sound emerges a tired cliche when compared with the skillful uses to which Cesare Valletti puts his supple, lyric tenor. Under the managerial banner of Sol Hurok, the Metropolitan Opera tenor gave a (near capacity) Town Hall recital that showed how discrimination and musicianship can put a singer into the first rank of song interpreters.

There was economy and control in his polished treatment of the artificial and ornate 17th and 18th Century music of Moneverdi, Scarlatti, Vivaldi and Mozart. In pyramid fashion, the recital built in intensity and interest with a group of bittersweet Hugo Wolflieder and three intricate French songs by Hector Berlioz. Some unusual Spanish melodies were particularly effective.

It was a demanding program that was sung with apparent ease. Pianist Leo Taubman kept pace with the wide range of the selections. *Burm.*

Shows on Broadway

Continued from page 73

Golden Fleecing

(and whose eyesight is normal enough to enable her to pick her way about a cluttered stage, except when the author—or director—have her fall over the furniture).

Richard Kendrick is credible as an indignant admiral who proves to be human when his reputation is at stake, John Myhers is unable to do much but glower and bellow in the unmotivated role of a busybody civilian who considers himself a bigshot, and Ralph Stantley and Mickey Deems are passable in character bit parts.

The Frederick Fox setting amusingly represents the gaudy living room of a lavish hotel suite in Venice. *Hobe.*

Heartbreak House

Maurice Evans & Robert L. Joseph presentation of three-act comedy by Bernard Shaw. Direction, Harold Clurman; scenery and lighting, Ben Edwards; costumes, Freddy Wittop. Stars Maurice Evans, Pamela Brown, Sam Levene, Diana Wynyard, Alan Webb, Diane Cilento, Dennis Price. Opened Oct. 18, '59, at the Billy Rose (formerly National) Theatre.; $7.50 top Friday and Saturday, $6.90 weeknights ($10 opening).

Ellie ..... Diane Cilento
Nurse Guiness ..... Jane Rose
Capt. Shotover ..... Maurice Evans
Lady Utterword ..... Pamela Brown
Mrs. Hushabye ..... Diana Wynyard
Mazzini Dunn ..... Alan Webb
Hector Hushabye ..... Dennis Price
Boss Mangan ..... Sam Levene
Randall ..... Patrick Horgan
Burglar ..... Sorrell Booke

Even for a Shaw play, "Heartbreak House" is talky. It's mostly stimulating talk, though, and as acted in the revival which opened last Sunday night (18) at the Billy Rose (formerly National) Theatre, N.Y., it is sparkling drama, if not necessarily popular entertainment or likely boxoffice.

A more glittering cast or more glittering performance would be hard to find. With Maurice Evans as Capt. Shotover, Diana Wynyard and Pamela Brown as the willful, captivating daughters, Sam Levene as the tycoon, Alan Webb as the creative but impractical man, Diane Cuento as the girl and Dennis Price as the charmingly useless husband, the comedy often shimmers with wit and meaning.

But even with scintillating playing, "Heartbreak House" is largely just an evening of talk, and even at the end, when the sage of Ayot St. Lawrence finally gets to his point about mankind's idiotic propensity for destruction, it lacks pungency or personal application.

"Heartbreak House" is Shaw's once-sobering warning to England, and by extension to the world, after World War I, a war he bitterly ridiculed as insane and criminal. Particularly the British upper classes, he felt, were refusing to heed the ominous writing in the sky, and were persisting in lives of frivolous indolence.

The play was produced on Broadway in the fall of 1920 by the Theatre Guild, with a cast including Dudley Digges (who also directed), Lucille Watson, Helen Westley, Elizabeth Risdon, Effie Shannon, Albert Perry (as Shotover) and Henry Travers (in the bit role of the Burglar). It played 125 performances, a good run in those days. Orson Welles and John Houseman revived it in the spring of 1938, with Welles as Shotover (and also staging) and a cast including Geraldine Fitzgerald, Brenda Forbes, Phyllis Joyce, Mady Christians, Vincent Price and George Coulouris. It played 48 performances.

In the theatre which Billy Rose has intelligently and lavishly renovated and renamed for himself, this new production of "Heartbreak House" is expertly performed, second-grade Shaw. The somber comedy is certainly not in the same class with "Saint Joan" or "Pyqmalion," for example, but the celebrated Irishman was seldom dull, and in this scornful attack on smug society he makes telling points. With characteristic wit he dissects his victims and offers a catalog of familiar Shavian theories. It's an intriguing intellectual exhibition, though insubstantial theatre.

Under Harold Clurman's precise direction the playing is infectious. As Shotover, the author's self-portrait, Evans is made up to resemble Shaw, and gives a bright, pungent performance. Miss Wynyard is beautifully poised as the more subtly seductive daughter, Mrs. Hushabye, and Miss Brown is neatly comic as her cooly flirtatious sister, Lady Utterword, while Levene is broadly funny in the expansive role of the bumbling tycoon, Boss Mangan.

As the girl, about as near as GBS could come to an ingenue, Miss Cilento is persuasive, and although she's perhaps overmatched in this company, her playing in the quietly amusing second-act scene with Evans is a highlight. Webb gives an assured, well defined portrayal of the diffident character of the man who can make things but not money, and Price is convincing as a handsomely futile member of the idle class. Ben Edwards has designed a stunningly individualistic terrace setting and the time-indicating lighting.

On the strength of its seven-star cast, the Maurice Evans and Robert L. Joseph production has extensive theatre party bookings, but it seems a bit special to continue long after they're used up. *Hobe.*

Touring Show

Mary Stuart

San Francisco, Oct. 6.

S. Hurok presentation of National Phoenix Theatre production of two-act (six scenes) drama by Friedrich Schiller, adapted by Jean Stock Goldstone and John Reich. Direction, Tyrone Guthrie; scenery and lighting, Donald Oenslager; costumes, Alvin Colt. Stars Eva Le Gallienne, Signe Hasso; features Staats Cotsworth, Patrick Waddington, Bruno Gerussi, Paul Ballantyne, Robert Goodier. Opened Oct. 5, '59, at the Curran Theatre, San Francisco; $4.50 top.

Hannah Kennedy ..... Muriel Kirkland
Sir Amias Paulet ..... Robert Goodier
Mary Stuart ..... Signe Hasso
Sir Edward Mortimer ..... Bruno Gerussi
Lord Burleigh ..... Staats Cotsworth
Queen Elizabeth ..... Eva Le Gallienne
Count L'Aubespine ..... David C. Jones
Earl of Leicester ..... Patrick Waddington
Earl of Shrewsbury ..... Paul Ballantyne
O'Kelly ..... Edward L. Simmons
Captain of Guard ..... Dalton Dearborn
Sir William Davison ..... Geddeth Smith
Sir Andrew Melvil ..... Sydney Walker
Guards ..... Robert Calhoun, Anselmo Sousa

This version of Friedrich Schiller's powerful, 19th Century "Mary Stuart," beautifully adapted by Jean Stock Goldstone and John Reich, gets breathtaking performances from the two principals and the lesser players. It is simply and stunningly mounted, costumed and lighted, and has the inspired intelligence of Tyrone Guthrie's direction.

The drama, of course, focuses on the last days of Mary Stuart. It could be played from the soap opera level on up, for its situations are melodramatic, its chief characters, Mary and Elizabeth, extravagant. The trick—or rather, the art—is to play Mary as a supple, sympathetic woman who still has queenly ambitions, and to play Elizabeth as a queen who still yearns to be a supple, sympathetic woman.

Miss Le Gallienne manages to engage the spectator's sympathies, despite the fact that she absolves herself of her crime—regicide—in the final scene. The actress makes it clear that even in self-deception she does not really deceive herself, but simply expresses the feminity within her which she knows will never be fulfilled.

In the title part, Miss Hasso, by her womanliness, is the weaker of the two principals. Her final scene, a confessional minutes before her execution, strips her pious femininity, reveals her as a bawd who has loved too well, and subtly shifts some of her burden of sympathy to Elizabeth. These are complex roles, requiring understanding, compassion and skill.

Patrick Waddington, as the Earl of Leicester, plays the weakling politician beautifully, never sticking his neck out too far. Staats Cotsworth, as Lord Burleigh who insists on Mary's death, and Paul Ballantyne, as the Earl of Shrewsbury who insists the Scotswoman be kept alive, are both rounded credible characters. So is Robert Goodier, as Sir Amias Paulet, Mary's chief jailer.

Bruno Gerussi, as Sir Edward Mortimer has a zealot's fervor and fascinates the spectator with lucid babble of his suicide scene. Muriel Kirkland, David C. Jones, Geddeth Smith and Sydney Walker handle smaller roles in fine style.

Guthrie's staging keeps the play moving swiftly, but always under control. The anticipation of tragedy is absorbing, with its tiny moments of relief in a laugh, a hopeful turn, a seeming lack of decision.

Donald Oenslager's three light, stylized sets—Mary's quarters, Elizabeth's throne room, the cloistered spot where Mary and Elizabeth hold their only meeting—are wonders of economical suggestion. He and Guthrie have also provided a small substage in the orchestra pit where the action continues while the curtains are drawn and scenes are changed. Alvin Colt has designed excellent Elizabethan costumes. *Stef.*

Road Sturdy, 'Jungle' 27½G (5), S.F.; 'Tenth' 19G (7), 'Tree' $27,300, Philly; Bellamy 42G, Chi, 'Visit' 33½G, Det.

The road was generally healthy again last week. Business was dismal for a few entries, but, overall activity was strong. Of the tryouts, "Sound of Music" and "Take Me Along" were sellout to Boston and Philadelphia, respectively.

Chicago was big with "Sunrise at Campobello" a sellout, "West Side Story" almost solid and "Music Man" jumping over $9,000 above the previous stanza. Receipts were also generally bullish for the split-week offerings.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Sound of Music, Shubert (MD-T) ($6.25-$6.75; 1,717; $64,000) (Mary Martin). Opened Oct. 14 to five affirmative reviews (Doyle, American; Durgin, Globe; Hughes, Herald; Maddocks, Monitor; Maloney, Traveler) and one yes-no (Norton, Record); almost $51,300 for seven performances with Guild subscription but no discounts. Previous week, $62,907 at the Shubert, New Haven.

CHICAGO

Music Man, Shubert (MC-RS) (36th wk) ($5.50-$6.60; 2,100; $71,458). Over $62,100. Previous week, $53,000.

Sunrise at Campobello, Blackstone (D-RS) (4th wk) $5.45-$5.95; 1,447; $44,300) (Ralph Bellamy). Almost $42,000. Previous week, $39,800 with Guild subscription.

West Side Story, Erlanger (MD-RS) (2d wk) ($6-$7; 1,380; $50,833). Nearly $49,200 with Guild subscription. Previous week, $25,500 for four performances with subscription.

DES MOINES

My Fair Lady, KRNT (MC-RS) (Michael Evans, Diane Todd). Over $63,400. Previous week, $86,600 with Guild subscription at the Auditorium, St. Paul.

DETROIT

Visit, Shubert (D-RS) ($4.95; 2,050; $40,000) (Alfred Lunt, Lynn Fontanne). Over $33,500 with Guild subscription. Previous week, $34,700 at the Hanna, Cleveland.

PHILADELPHIA

Girls Against the Boys, Erlanger (R-T) (3d wk) ($6-$6.50; 1,184; $60,000) (Bert Lahr, Nancy Walker). Over $18,000. Previous week, $20,900.

Highest Tree, Forrest (D-T) (2d wk) ($4.80-$5.40; 1,760; $40,000) (Kenneth MacKenna, Diana Douglas, Howard St. John, William Prince). Almost $27,300 with Guild subscription. Previous week, $25,300 with subscription.

Take Me Along, Shubert (MC-T) (3d wk) ($6-$7.50; 1,884, $67,722) (Jackie Gleason, Walter Pidgeon, Eileen Herlie). Record gross for this city at $68,194. Previous week, $67,400.

Tenth Man, Walnut (D-T) (1st wk) ($4.80-$5.40; 1,340; $30,000). Opened Oct. 13 to one pan (Schier, Bulletin) and two mixed notices (Murdock, Inquirer; Gaghan, News); almost $19,000 for first seven performances.

SAN FRANCISCO

Mary Stuart, Curran (D-RS) (2d wk) ($4-$4.50; 1,758; $48,000) (Eva LeGallienne, Signe Hasso), $25,894. Previous week, $17,447.

Mighty Man Is He, Geary (C-T) (1st wk) ($4.30-$4.85; 1,550; $40,000). Opened Oct. 12 to one favorable review (Morton, Examiner), one indecisive (Knickerbocker, Chronicle), one unfavorable (Hodel, News-Call Bulletin), about $19,000 with Guild subscription. Previous week, $22,800 with subscription at the Biltmore, Los Angeles.

Pink Jungle, Alcazar (MC-T) (1st wk) ($5.95-$6.50; 1,147; $42,300). Opened Oct. 14 to one favorable review (Knickerbocker Chronicle), two indecisive (Morton, Examiner; Hodel, News-Call Bulletin); over $27,500 for first five performances.

WILMINGTON

Hiliary, Playhouse (C) ($4.85; 1,251) (Joan Fontaine). Nearly $8,500 for first four performances.

WASHINGTON

Flowering Cherry, National (D-T) ($4.50-$4.95; 1,677; $43,400) (Eric Portman, Wendy Hiller). Almost $10,100. Previous week, $10,800.

SPLIT WEEKS

Dark at the Top of the Stairs (D-RS) (Joan Blondell). Totalled $28,500 for six performances, as follows: Highschool, Topeka, Monday (12), one, $6,200 with Broadway Theatre League subscription; Memorial Hall, Independence, Kan., Tuesday (13), one, $4,300; Miller, Wichita, Wednesday-Thursday (14-15), two, $12,400 with BTL subscription; Music Hall, Omaha, Friday-Saturday (16-17), two, $5,600. Previous week, $23,600 for seven-performance split.

Dear Liar (DR-RS) (Katherine Cornell, Brian Aherne). Totalled around $32,900 for five performances, as follows: McCarter, Princeton, Monday (12), one, $4,500; RKO Keith, White Plains, Tuesday (13), one, approximately $4,900; Proctor, Schenectady, Wednesday (14), one, around $6,100; Kleinhans, Buffalo, Thursday (15), $10,900; Music Hall, Toronto, Saturday (17), about $6,500. Previous week, $12,300 for two-performance split.

Odd Man In (C-T) (Ann Sheridan, Scott McKay, Michael Clarke-Laurence). Totalled $24,500 for seven performances, as follows: Bushnell, Hartford, Monday (12), one, $2,000; Stanley, Utica, Tuesday-Wednesday (13-14), two, $8,500 with Broadway Theatre League subscription; Auditorium, Rochester, Thursday-Saturday (15-17), four, $14,000 with BTL subscription. Previous week, $3,500 at the Ford's Baltimore.

Two for the Seesaw (CD-RS) (Hal March). Totalled $26,600 for six performances, as follows: City Auditorium, Beaumont, Monday (12), one $5,100 with Broadway Theatre League subscription; Music Hall, Houston, Tuesday-Thursday (13-15), three, $13,700 with BTL subscription; Del Mar, Corpus Christie, Friday-Saturday (16-17), two, $7,800 with BTL subscription. Previous week, $30,200 for six-performance split.

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

All King's Men, E. 74th St. (10-16-59).
Billy Barnes, Carnegie (6-9-59).
Burning Bright, Th'tre East (10-16-59).
Boy Friend, Cherry Lane (1-25-58).
Connection, Living Th'tre (Rep) (7-15-59).
Deirdre of Sorrows, Gate (10-14-59).
Enemy of the People Actors (2-4-59); suspended last Saturday (17) for two weeks. Resumes Nov. 3.
Leave It to Jane, Sherman Sq. (5-25-59).
Lend An Ear, Renato (9-24-59).
Many Loves, Living Th'tre (Rep) (1-13-59).
Mis-Guided Tour, Downtown (10-12-59).
Our Town, Circle in Square (3-23-59).
Orpheus, Gramercy Art (10-5-59).
Power of Darkness, York (9-29-59); closes Oct. 31.
Summer 17th Doll, Players (10-13-59).
Three Sisters, Fourth St. (9-21-59).
Threepenny Opera, de Lys (9-20-55).
Vincent, Cricket (9-29-59).
Waltz of Toreadors, Sullivan St. (4-6-59).

SCHEDULED OPENINGS

Legend of Lovers, 41st St. (10-27-59).
U.S.A., Martinique (10-28-59).
Shadow & Substance, Tara (11-3-59).
Tonight Improvise, Living Th'tre (11-6-59).
No Trifling, St. Marks (11-9-59).
Guitar, Jan Hus (11-10-59).
Ballad Jazz St., Mews (11-11-59).
Big Knife, 7 Arts (11-11-59).
Dinny & Witches, 1 Sher. Sq. (11-17-59).
Lysistrata, Phoenix (11-24-59).
Gay Divorcee, Cherry Lane (12-1-59).
Peer Gynt, Phoenix (1-19-60).
Deseret, Anderson (1-26-60).
Winterset, Phoenix (3-1-60).
Henry IV, Part 1, Phoenix (4-19-60).

CLOSED

Confederates, Marquee (9-28-59); closed last Saturday (17).

LOS ANGELES

Carnival Island, Ebony (9-29-59).
Enemy of People, Civic (9-22-59).
Firebrand, Stage Society (10-16-59).
George Dillon, Players Ring (10-20-59).
Girls in 509, Gallery (9-25-59).
Iceman Cometh, H'wood Centre (9-18-59).
Murder in Barn, Las Palmas (8-25-59).
Paint Fingers, Horseshoe (9-18-59).
Tunnel of Love, Valley (9-11-59).

SCHEDULED OPENINGS

Our Town, LeGrand (10-21-59).
My Sister Eileen, Valley (10-23-59).
Summer 17th Doll, Bev. Hills (10-23-59).
Night Circus, Th'tre Arts (11-5-59).
Our Town, Pasadena Playh'se (11-5-59).

CLOSED

Cold Wind, Players Ring (6-8-58); closed Thursday (15).

Scheduled B'way Preems

Girls Against Boys, Alvin (11-2-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-16-59).
Only in America, Cort (11-19-59).
Fiorello, Broadhurst (11-22-59).
Loss of Roses, O'Neill (11-26-59).
5 Finger Exercise, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
Fighting Cock, ANTA (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Pink Jungle, Plymouth (1-11-60).
Greenwillow, Alvin (3-3-59).

Peggy Cass Fair $18,000 With 'Bells' in Detroit

Detroit, Oct. 20.

"Bells Are Ringing," starring Peggy Cass, grossed a fair $18,000 last week in the initial frame of a fortnight's stand at the 1,482-seat Cass Theatre here. The potential capacity at $3.75 top is $32,000.

The previous week's take at the same scale was $22,500 for "King and I," starring Betty White.

Legit Followup

My Fair Lady
(DRURY LANE, LONDON)

London, Oct. 6.

Now that Stanley Holloway and Robert Coote have left the cast, none of the original Broadway company of "My Fair Lady" remains in the London edition at the Drury Lane Theatre. James Hayter has taken over from Stanley Holloway as Doolittle and Hugh Paddick from Robert Coote as Col. Pickering.

The effect on the box office will be negligible. The Alan Jay Lerner-Frederick Loewe musical version of Shaw's "Pygmalion" is as established here as the original version is in New York. It's only an infant by comparison, having run for about 18 months, but it's still a hot ticket and the advance sale runs nine months ahead. There is no sign of a letup either at the boxoffice or among the ticket scalpers who haunt the theatre at every performance.

Probably one of the toughest assignments in the legit calendar is to folow Stanley Holloway as the dustman. Hayter makes an excellent try and his interpretation, though of necessity modelled on the original, is vivid and colorful. On his opening night he didn't have quite the same roguish flair, but there is compensation in his vitality, authority and obvious enjoyment of the role. He's not so hot vocally, but that's the least of it, and as he gets into his stride he wil probably put more into the character.

In many ways, Paddick is in a less enviable position, as the role of Col. Pickering is one of the less rewarding feature parts in the production. Paddick makes a pleasant impression and proves an acceptable substitute. Meantime, Alec Clunes continues as Prof. Higgins and Anne Rogers as Eliza.

Myro.

Touring Shows

(Oct. 19-Nov. 1)

Canadian Players (Cherry Orchard, Taming of the Shrew)—College Aud., Brockport, N.Y. (31); Univ. Aud., Bowling Green, O. (1).

Dark at the Top of the Stairs—Orpheum, Sioux City, Ia. (19); Paramount, Waterloo, Ia. (20; KRNT, Des Moines (21); Pershing Municipal Aud., Lincoln, Neb. (22); Music Hall, K.C. (23-24); Orpheum, Springfield, Ill. (26); RKO Orpheum, Davenport, Ia. (27-28); High School, Appleton, Wis. (29); Municipal Aud., St. Paul, Wis. (30-1).

Dear Liar—Denison U., Granville, O. (20); Scottish Rite Hall, Ft. Wayne (21); Ball State Assembly Hall, Muncie, Ind. 22); Indiana U., Bloomington (23); Eastern Ill. U., Charleston (26); Riverside, Milwaukee (28-29); Skokie School Aud., Winnetka, Ill. (31).

Fiorello (tryout)—Shubert, New Haven (19-24); Erlanger, Philly (27-31).

Goodbye Charlie (tryout)—Nixon, Pitt (19-24), Shubert, Det. 26-31).

Highest Tree (tryout)—Colonial, Boston (19-31) (Reviewed in VARIETY, Oct. 7, '59).

Hilary (tryout)—Ford's, Balto (19-21); Warren, A.C. (22-24); Nixon, Pitt (26-31).

J B.—Shubert, New Haven (28-31).

Jolly's Progress (tryout)—Locust, Philly (24-31).

Look Homeward, Angel—Playhouse, Wilmington (21-24); Paramount, Springfield, Mass. (26); Loew's Poli, Worcester (27); Bushnell, Hartford (28); Empire, New Bedford (29); Vet. Mem., Providence (30-31).

Loss of Roses (tryout)—National, Wash. (20-31).

Mary Stuart—Biltmore, L.A. (19-31).

Mighty Man Is He (tryout)—Geary, S.F. (19-31) (Reviewed in VARIETY, Sept. 30, '59).

Most Happy Fella—U. of Fla., Gainesville (19); Fla. State U., Tallahassee (20); Ala. Poly Inst., Auburn (21); U. of Ala., Tuscaloosa (22); U. of Miss., Oxford (26); Miss. State U., Starksville (27); Civic, New Orleans (28-1).

Music Man (2d Co.)—Shubert, Chi (19-31).

My Fair Lady (2d Co.)—Music Hall, Omaha (19-24); Orpheum, Madison, Wis. (26-31).

Odd Man In (tryout)—City Aud., Asheville, N.C. (20); Alumni Aud., Knoxville (21); Tennessee Theatre, Nashville (22); Temple, Birmingham (23-24); H.S. Aud., Huntsville, Ala. (26); Tower, Atlanta (27-29); Mem. Aud., Greenville, S.C. (30); Township Aud., Columbia, S.C. (31) (Reviewed in VARIETY, Oct. 7, '59).

Only in America (tryout)—Forrest, Philly (21-31).

Pink Jungle (tryout)—Alcazar, S.F. (19-31).

Saratoga (tryout) — Shubert, Philly (26-31).

Sound of Music (tryout)—Shubert, Boston (19-31) (Reviewed in VARIETY, Oct. 7, '59).

Sunrise at Campobello—Blackstone, Chi (19-31).

Tenth Man (tryout)—Walnut, Philly (19-31).

Two for the Seesaw—McMahon Aud., Lawton Okla. (19); Municipal, Amarillo (20); Warner, Oklahoma City (21-22); Municipal, Tulsa (23-25); Central Sr. H. S., Springfield, Mo. (26); Robinson Mem. Aud., Little Rock (27-28); Ellis Aud., Memphis (29-31).

Visit—Shubert, Det. (19-24); American, St. L. (26-31).

West Side Story—Erlanger, Chi (19-31).

World of Carl Sandburg—Aud., New London, Conn. (19); Shakespeare Festival Theatre, Stratford, Conn. (20-21); Symphony Hall, Boston (22-23); Academy of Music, Brooklyn (24-25); Academy of Music, Phila (26); Mosque, Montclaire, N.J. (28); Constitution Hall, Wash. (29); Playhouse, Wilmington (30-31).

B'way Hot; 'Cheri' $30,400 Getaway; 'Fleecing' $11,600 in 4, 'Hat' $19,500, 'God Brown' $17,200, 'Destry' $56,200

Broadway climbed again last week, with most shows playing to healthy business. The sellouts held at four, "Flower Drum Song," "Gypsy," "La Plume de Ma Tante" and "Marriage-Go-Round."

B. o. action to last week's two openers ranged from strong for "Cheri" to okay for "Golden Fleecing." The lineup of Main Stem entries jumps to 26 this week with the addition of five new productions.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Cheri, Morosco (C) (1st wk; 8 p) ($6.90-$7.50; 999; $39,799) (Kim Stanley, Horst Buchholz). Over $30,400. Previous week, $23,700 for six preview performances.

Destry Rides Again, Imperial (MD) (26th wk; 204 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Dolores Gray). Over $56,200. Previous week, $53,700.

Drop of a Hat, Golden (R) (2d wk; 12 p) ($6.90; 800; $30,000) (Michael Flanders, Donald Swann). Over $19,500. Previous week, $15,000 for first four performances and one preview.

Flower Drum Song, St. James (MC) (46th wk; 368 p) ($8.05; 1,615; $63,752). Almost $63,800 again.

Gang's All Here, Ambassador (D) (3d wk; 20 p) ($6.90-$7.50; 1,155; $41,562) (Melvyn Douglas). Nearly $34,600. Previous week, $33,800.

Golden Fleecing, Miller's (C) (1st wk; 4 p) ($6.90; 940; $32,100). Opened last Thursday (15) to four affirmative reviews (Aston, World-Telegram; Atkinson, Times; Chapman, News; McClain, Journal-American) and three negative (Coleman, Mirror; Kerr, Herald Tribune; Watts, Post); nearly $11,600 for first four performances.

Great God Brown, Coronet (D) (2d wk; 16 p) ($4.60; 1,101; $30,900). Almost $17,200 with Phoenix Theatre subscription. Previous week, $17,000 with subscription. May close Nov. 1 instead of Nov. 15 as originally scheduled.

Gypsy, Broadway (MC) (22d wk; 171 p) ($8.60-$9.40; 1,900; $82,900) (Ethel Merman). Nearly $80,800 with parties. Previous week $80,600 with parties.

J.B. ANTA (D) (45th wk; 356 p) ($6.90; 1,185; $46,745) (Basil Rathbone, Michael Higgens, Frederic Worlock). Almost $21,200 with twofers. Previous week, $18,100 with twofers. Show exits next Saturday (24) to tour.

La Plume de Ma Tante, Royale (R) (45th wk; 359 p) ($8.05; 1,050; $44,500) (Robert Dhery). Nearly $44,800. Previous week, $44,700.

Majority of One, Shubert (C) (35th wk; 280 p) ($6.90; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Over $47,400. Previous week, $46,100. Moved last Monday (19) to the Barrymore.

Marriage-Go-Round, Plymouth (C) (38th wk; 295 p) ($6.90; 1,062); $42,416) (Charles Boyer, Claudette Colbert). Nearly $43,000. Previous week, $42,900.

Much Ado About Nothing, Lunt-Fontanne (C) (5th wk; 36 p) ($7.95; 1,402; $60,000) (John Gielgud, Margaret Leighton). Over $48,800. Previous week, $49,500.

Music Man, Majestic (96th wk; 764 p) ($8.05; 1,626; $71,000). Almost $70,300. Previous week, $69,200.

My Fair Lady, Hellinger (MC) 188th wk; 1,499 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Nearly $69,500. Previous week, $69,100.

Pleasure of His Company, Music Box (C) (52d wk; 414 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Leo G. Carroll, Walter Abel). Almost $24,700. Previous week, $22,400. Exits Nov.

Raisin in the Sun, Barrymore (D) (32d wk; 254 p) ($6.90; 1,067; $41,087). Nearly $32,800. Previous week, $32,200. Moved last Monday (19) to the Belasco.

Redhead, 46th St. (MD) (36th wk; 284 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Over $56,300, with Allyn McLerie subbing for Miss Verdon at three performances. Previous week, $55,600.

Sweet Bird of Youth, Beck (D) (32d wk; 255 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over $36,300. Previous week, $34,900.

Two for the Seesaw, Booth (CD) (92d wk; 862 p) ($6.90; 780; $32,300) (Jeffrey Lynn, Lee Grant). Over $13,500 with twofers. Previous week, $12,800 with twofers. Closes Oct. 31.

World of Suzie Wong, Broadhurst (D) (53d wk; 423 p) ($6.90; 1,214; $47,400). Over $28,500 with twofers. Previous week, $26,900 with twofers. Moves in November to the 54th St. Theatre.

Miscellaneous

Once Upon a Mattress, Phoenix, (MC) (23d wk; 184 p) ($4.60; 1,150; $29,382). Almost $22,000. Previous week, $20,800.

Moved Off-Broadway

Billy Barnes Revue, Lyceum (R) (11th wk; 87 p) ($4.85; 995; $20,843). Nearly $9,300. Previous week, same. Moved back off-Broadway, opening last night (Tues.) at the Carnegie Hall Playhouse.

Opening This Week

Heartbreak House, Rose (CD) ($6.90-$7.50; 1,162; $45,284) (Maurice Evans, Pamela Brown, Sam Levene, Diana Wynyard, Alan Webb, Diane Cilento, Dennis Price). Maurice Evans-Robert L. Joseph revival of Bernard Shaw comedy; opened last Sunday night (18) to six favorable reviews (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one unfavorable (Atkinson, Times); over $25,700 last week for six previews. Previous week at the Shubert, Boston, underquoted, was $33,800.

Miracle Worker, Playhouse (D) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patricia Neal, Torin Thatcher). Fred Coe presentation of play by William Gibson; opened last Monday night (19) to unanimous endorsement, some with reservations others raves (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); over $15,000 last week for four perviews.

Warm Peninsula, Hayes (C) ($5.75-$6.90; 1,139; $39,000) (Julie Harris, June Havoc). Manning Gurian presentation of play by Joe Masteroff; opened last night (Tues.); nearly $22,500 last week for six previews.

Flowering Cherry, Lyceum (D) ($6.90-$7.50; 995; $35,229) (Eric Portman, Wendy Hiller). Playwrights Co. & Don Herbert (by arrangement with H. M. Tennent Ltd. & Frith Banbury) presentation of play by Robert Bolt; opens tonight (Wed.).

Take Me Along, Shubert (MC) ($8.60-$9.40; 1,453; $64,000) (Jackie Gleason, Walter Pidgeon, Eileen Herlie). David Merrick presentation of musical based on Eugene O'Neill's "Ah Wilderness," with book by Joseph Stein and Robert Russell and music and lyrics by Bob Merrill; opens tomorrow night (Thurs.).

LONDON SHOWS

(Figures denote opening dates)

Aspern Papers, Queen's (8-17-59).
Blue Magic, Prince Wales (2-19-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Crooked Mile, Cambridge (9-10-59).
Edwardians, Saville (10-15-59).
Farewell, Eugene, Garrick (6-5-59).
Fine Fettle, Palace (8-6-59).
Five Finger Exercise, Comedy (7-16-58).
French Mistress, Princes (6-4-59).
Ginger Man, Fortune (9-15-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
Irma La Douce, Lyric (7-17-58).
Kensington 5Q's, W'stm'nst'r (10-12-59).
Lock Up Daughters, Mermaid (5-28-59).
Look After Lulu, New (7-29-59).
Love Doctor, Piccadilly (10-12-59).
Merry Widow, Coliseum (9-1-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
One More River, Duke York's (10-6-59).
Pleasure His Co. Haymarket (4-23-59).
Pieces of Eight, Apollo (9-23-59).
Repertory, Old Vic (9-3-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Sound of Murder, Aldwych (8-5-59).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, H. Majesty's (12-12-58).

SCHEDULED OPENINGS

My Friend Judas, Arts (10-21-59).
Sgt. Musgrave, Royal Ct. (10-22-59).
My Friend Rollo, Strand (10-27-59).
Marriage-Go-Round, Piccadilly (10-29-59).
Les Freres Jacques, Adelphi (10-28-59).
Suzie Wong, Prince Wales (11-17-59).
Rosmersholm, Royal Ct. (11-18-59).

CLOSED

Mr. Mississippi, Aris (9-30-59).

Stock Reviews

Physician for Fools

Dallas, Oct. 7.

Margo Jones Theatre presentation of three-act comedy by Kenneth Cameron. Direction, Bill Butler; sets, Vlada Dimal; costumes, Anty Anderson; lighting, H. R. Poindexter. Stars Albert Dekker, Edith Atwater; features David Hurst, Chevi Colton, Nick Savian, James Harder, Dean Lyman Almquist. Opened Oct. 6, '59, at the Margo Jones Theatre, Dallas. $3.25 top.

Martin Coldridge	Albert Dekker
Beggar	David Hurst
Harmony Skelton	Chevi Colton
Jeremy Skelton	Robert Brantley
Gertrude Penmore	Edith Atwater
Barnaby Scurrill	Nick Savian
Dobbs	James Harder
King's Inspector	Dean Lymon Almquist
Adam Fell	Fred Ainsworth
Soldier	Joel Alquist

The merger last summer of the Margo Jones arena theatre and the new, successful Maple Theatre stock company brings a new seaso of legit fare at the latter group's refurbished 414-seat north Dallas proscenium house— once a suburban filmer, but it still carries the Margo Jones tag in honor of the late founder of the 198-seat arena in the Texas State fairgrounds. It's the 17th season here under the Jones banner. It's again a 30-week season, but with three guest directors, each to stage three plays.

The opening show, "Physician for Fools," is a Ford Foundation grant play, also a weak entry. The three-acter, supposedly a comedy, has a hard time getting off the ground. However, there are fine performances and a slick solo set, circa 1700, of a dismal English home.

The story offers little, with an ex-physician who only doctors horses, and leading a hermit's life, treading on a 20-year reputation of strict truthfulness. His dismal shelter is swarmed by a hanged man (who survives), his sexy wife, lawmen on the hunt, a scoundrel, a lovely widow and a pompous king's inspector. Laughs are sparse, but surprise lines evoke chuckles.

Albert Dekker holds the effort together with a sincere, solemn portrayal of the doctor, Chevi Colton scores as the mischievous, flirty wife and David Hurst, as the beggar, impresses with crafty stage savvy and hefty lines. As the king's inspector, Almquist registers heavily in the foppish bit and Edith Atwater rules the romantic skein as a pretty murderess who woos the medic into a new life.

Bill Butler's direction is adept, considering the material, but there's little to work on. The proscenium set holds the moody atmosphere for good effect, the lighting is likewise melancholy, and the period costumes are tasteful. *Bark.*

Would-Be Gentleman

Los Angeles, Sept. 30.

Los Angeles Civic Theatre Foundation revival four-act comedy by Moliere. Executive producer, Irwin Parnes; director, Lasar Galpern; original score, Paul Schoop; settings and lighting, Eric Freeman; costumes, Gus Heimo. Opened Sept. 29, '59, at the Ritz Theatre, Los Angeles; $3.50 top.

Cast: James Westerfield, Buddy Ebsen, Carl Esmond, Marie Windsor, Fritz Feld, Anna Lee, Nancy Reynolds, Steve Thomas, Peter Dane, Eric Freeman, Ruth Wilhan, Myron Natwick, Bill Dufrene, Sam Allen, Ralph Slane, Alon Kory, Victor Moreno, Lois Ellyn, Marni Nixon, Lynn Budzak, Sheldon Cermove, Glenn Allan, Ann Glover, Jim Hibbard, Gregory Kimble, Leslie Kimble, Ron McGlynn, Karel Shimoff, Huron Robinson, Gary Vose, Cheryl Christine, Teudi Ziskind.

During a typically dismal moment of "The Would-Be Gentleman," the shrewish wife complains, "We could use a good laugh in this house." She's so right. The Moliere comedy, as the premiere offering of the Los Angeles Civic Theatre Foundation, is so dull, so devoid of entertainment, it's embarrassing.

The play, told amid periwigs and snuff boxes, cries for a stylized concept, but director Lasar Galpern has substituted burlesque. James Westerfield is improperly cast in the title role, and in the other reading parts are Buddy Ebsen, Carl Esmond, Marie Windsor, Fritz Feld and Anna Lee. The assets are Miss Lee's graceful beauty, good performances by Esmond and Ruth Wilhan, and moderately amusing passages by Ebsen.

The Los Angeles Civic Theatre Foundation, presenting its Classic Play Series at the Ritz Theatre, will include two-week engagements of "The Plough and the Stars," "Ondine" and "Titus Andronicus." *Ron.*

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Elis. Bergner-O. E. Hasse Score in German 'Liar'

Berlin, Oct. 13.

The German-language version of "Dear Liar," Jerome Kilty's dramatization of the correspondence between George Bernard Shaw and Mrs. Patrick Campbell, has scored as the highlight of the Berlin Festival. The two-character offering, which opened Oct. 5 at the Renaissance Theatre here, is scheduled to continue locally another two or three weeks prior to embarking on a tour of Germany, Austria and Switzerland.

Elisabeth Bergner and O. E. Hasse register impressively in roles being played by Katharine Cornell and Brian Aherne in the U. S. production. The 62-year-old Miss Bergner, a top performer in this country between 1920-30, retains her appeal. Hasse, who appeared locally a few months ago in Shaw's "Apple Cart," clicks with his wide acting range.

The presentation, titled "Geliebter Luegner," was translated by Herman Stresau and directed by Kilty.

Paris Musicals

Continued from page 77

ly as good as Zizi Jeanmarie. Nonetheless the critics have reacted as if they neither noted nor credited the fresh material, the pointed satire, the sharp swerve away from hackneyed Parisian operetta libretto formula.

So disappointed are some Parisians who wanted "Patron" to encourage a new trend that they are saying the critics are the great reactionary force, living in a musical comedy dark age.

What Americans think, or what they prefer, is not of course germane to Parisian show business. Nonetheless it is an awareness of "lagging" in stagecraft which has induced Andre Malraux, as De Gaulle's Minister of Culture, to force through many reforms in the state-subsidized theatres. It is doubtful if any travelled French showmen, unless hopelessly chauvinistic, would contend that Paris has kept abreast of the New York stagers except in purely mechanical gimmicks, like folding mirrored backdrops that fly.

"Costume" operetta has a vogue here that strikes visitors as Graustarkian in its vintage. "Sissi" at the Mogador is the pageantry of Franz Josef and his Empress. "Rose De Noel" is much-ado-about-nothing in a Hungarian garrison town and the tokay vineyards. And so on.

Legit Bits

Continued from page 79

presented are being arranged by Terrell, who also has the worldwide film and television rights to the works. The initial quartet of one-acters will comprise "Au Sous Sol" ("The Downstairs Room") by **Alfred Gheri**; "L'Irgie Dans Le Phare" ("The Orgy in the Lighthouse"), by **Alfred Machard**; "La Sauce Auchiduk" ("The Tippling Cook"), by **Andre Mouezy-Eon**, and "La Derniere Torture" ("The Final Torture"), by **Andre De Lord**.

Don Herbert and **Roger L. Stevens** are planning a Broadway production next season of **Kingsley Amis'** novel, "Lucky Jim," which was made into a film released last year. Dramatist-novelist **Stanley Young** will furnish the legit adaptation.

Plans for a Coast tryout of the **Eddie Bracken** production of "Beg, Borrow or Steal," a musical with songs and book by **Bud Freeman** and **Leon Pober**, have been scrapped in favor of launching a breakin in Philadelphia in mid-January. Bracken will costar with **Betty Garrett** and her husband, **Larry Parks**. **Billy Matthews** will direct and **Al Goldin** has been set as general manager.

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Bedlam in Boston

Continued from page 77

had the double call of both Guild and Show of the Month.

The furore has reached the State House, City Hall and, of course, drama desks, which have been besieged with avalanches of requests for help in getting tickets.

Stampede In New York, Too

A queue near a block long waited all day Monday.

With the opening of the window sale Monday (19) at the Lunt-Fontanne Theatre, N. Y., a queue nearly a block long waited to buy tickets for "Sound of Music," which is now due to open at the house Nov. 16, having been deferred from Nov. 12. The initial day's sale came to $14,000, according to the theatre treasurer, Abe Baranoff. Five assistants are in the boxoffice selling tickets, two more are filling mail orders and 18 girls are handling the mailing, he says.

There have been 300 theatre parties booked, including entire-theatre and partial houses, totaling nearly $1,000,000. Mail orders thus far have accounted for more than $400,000 more, Baranoff estimates. On that basis, "Sound of Music" should open with an advance of at least $1,500,000, believed to be a record amount.

Meanwhile, Philadelphia has indicated that it would like to share Boston's difficulties over the "Sound of Music" ticket shortage. Philly theatregoers have been expressing disappointment and in some instances annoyance that the Mary Martin starrer is not playing there prior to New York. The Inquirer, leading morning daily, ran a kidding-on-the-square piece chiding Rodgers & Hammerstein for habitually using Boston, rather than the Quaker City, for trying out their shows.

Shows Abroad

Continued from page 79

The Kensington Squares

upper and lower classes. In both directions the author has floundered and only the most unsophisticated could be expected to respond.

The plot, such as it is, depicts an axed colonel and his wife who are persuaded to move from their Kensington home to an east side slum in Wapping when their son wins a talent contest for skiffling (rock 'n' roll performing) and intends to turn pro. The lad's manager insists that all skifflers and rock 'n' rollers come from humble surroundings and an upper class environment would be disastrous.

It's all contrived and the material gives slender chances to an experienced cast. Clifford Mollison, who stages, also plays one of the three starring roles as the fast-talking manager. Marian Spencer does her best to remain dignified throughout the proceedings and Howard Marion-Crawford makes a valiant try. Kerry Gardner plays the skiffling son and there is a telling cameo from Gillian Vaughan as the girl in the slum next door. *Myro.*

Off-Broadway Reviews

Orpheus Descending

Stella Holt & Al Lieberman presentation of three-act (seven scenes) drama by Tennessee Williams. Direction, Adrian Hall; settings and costumes, Robert Soule; lighting, Lewis Steel; production coordinator, John Taylor. Opened Oct. 5, '59, at the Gramercy Arts Theatre, N.Y.; $3.90 top.

Cast: Katherine Helmond, Lucille Benson, Elwin Causey, Martin J. McCarrick, Diane Ladd, Dorothy Dill, Hedda Nord, Fred Fitzgerald, John Ramondetta, Sylvia Davis, Ann Hamilton, J. Frank Lucas, B. J. Geraghty, Jimmie Duncan, Clayton Rowe, Leona Van Zandt.

"Orpheus Descending," a Tennessee Williams' story of dark tragedy in a search for truth, is being offered in a faithful off-Broadway revival at the Gramercy Arts Theatre, N.Y. Williams' dramas have been the subject for some seedy spoofs in recent off-Broadway revues, mostly trying to suggest that the author is unactable and unintelligible. In case it were necessary, this production is evidence to the contrary.

"Orpheus" is a difficult play that demands a close rapport with its audience, and that's what it gets in this revival. The Gramercy Arts is one of off-Broadway's tiniest houses, and the audience gets the high tension action deposited virtually in its lap.

It's easy to find fault in such microscopic surroundings, but what shines through instead is off-Broadway playing at its best. Principal credit for this is due John Ramondetta and Ann Hamilton, the two principals.

Ramondetta, who gave a moving performance two seasons ago in "Brothers Karamazov," is cast this time as the young stranger who stirs a sullen southern town to action. That's a familiar type in contemporary drama, but Ramondetta builds his hero into a person of compassion and tenderness before he is hurled to the dogs. As the unhappy heroine who clings to him for love, Miss Hamilton is fiery at times, coolly efficient at others. Both principals are tall, dark and attractive.

In supporting roles, Diane Ladd as the "benign reformer turned lewd vagrant," gives a stark portrayal and Sylvia Davis is properly eccentric as the visionary wife of the sheriff who propells the play to its tragic climax.

The production demonstrates anew that off-Broadway can occasionally give a play dimension it lacked on Broadway. When "Orpheus" was first presented at the Martin Beck Theatre it didn't get through to the audience, despite handsome acting by Cliff Robertson and Maureen Stapleton.

When Tennessee Williams granted rights for the play to be done off-Broadway, he stipulated that Adrian Hall, who directed a production for the Equity Library Theatre, must be engaged to repeat the assignment. *Nedi.*

Mis-Guided Tour

James Allen Reid & Robert D. Feldstein presentation of two-part (29 numbers), written and staged by James Allen Reid, with music by Shirley Botwin, Margaret Foster, Jane White, Blair Weille, James Reid. Scenery and costumes, Robert E. Verberkmoes; choral director, Harold Beebe; musical director, Margaret Foster.

Cast: Leo Bloom, Buzzi, Barbara Evans, Charles Floyd, Michael Fesco, Jane Judge, Roberta MacDonald, Maureen McNally, Bryan O'Byrne, Jean Sincere.

"Mis-Guided Tour," the new revue at the Downtown Theatre is well named. It is also miscast, misdirected—in sum, a miss.

The producers must have been misguided when they chose the Downtown Theatre as the showcase for their effort. The tiny stage is barely suited for a one-man musical entertainment and the 10-members cast must step nimbly in order to avoid stumbling over one another.

On the credit side, James Allen Reid, who wrote and staged the opus, has a moderately interesting idea—a slap-happy world tour. But, as with so many revues, the idea is not father of the deed. The skits (31 in all) are hardly more than skeletons.

Of the talent, three stand out. Roberta MacDonald is a smooth, smiling brunet singer; Buzzi, Coast import with a sorrowful comedienne's mien, and Leo Bloom, a comic with a breezy delivery and good original material.

Miss MacDonald, in a fetching lavender gown, combines with Michael Fesco in the show's best number, a serious gambling house tableau titled "Who are You?"

Buzzi is in and out of the proceedings, first as one of the Three Sisters who want to escape from the Fourth St. Theatre next door and go on their own world tour, then as a zany photographer, and finally, in a funny blackout when she sings briefly of the magic of an ocean voyage, and then topples overboard. Given better material she could be amusing for longer periods.

Bloom, assisted by Buzzi, brings some laughs in his own Hindu mish-mash of an old magician exposed by his assistant routine. *Nedi.*

Dance Reviews

Bayanihan Philippine Co.

Sol Hurok presentation of company of 50 from Bayanihan Folk Arts Center, Manila. Choreography, Lucrecia Reyes Urtula; costumes, Isabel A. Santos; music, Lucrecia Kasilag. At Winter Garden, N. Y. for two weeks, opening Oct. 13, '59; premiere, $8.

Out of a woman's college desire to introduce the study of native folkways into its curriculum has developed a remarkably pleasant group of gentle-graceful, semi-pro entertainers. Mostly they dance, though they also sing and do village tricks. There are no soloists, per se, and no stars except perhaps the choreographer and the costumer. An artistic collective, the Bayanihans demonstrate the multi-cultural strains within the 7,000 islands which constitute the Philippine Republic. The net entertainment value is agreeable, occasionally exciting.

Isabel A. Santos has sketched wonderful native raiment, the gowns executed in the dressmaking shops of Hong Kong. The charming, doll-baby Filipino girls and their manly partners create a gaiety combined with dignity that is distinctly special. Interestingly, the families of the young people paid in the first instance to send them to the Brussels World Fair, where they achieved a deserved reputation and consummated a contract to play the U.S. for Sol Hurok.

The two-act program is divided into ethnic sections. First are the semi-savage tribal routines from the mountain people. Then the more sophisticated grace of the plantation aristocrats after the Spanish and Catholic influences. Partly offstage guitars and Oriental instruments accompany. Most vivid and show-peaking elements are derived from the Philippine Moslem strata, 700,000 strong. Here the wonderful attire counts, along with the fascinating rhythms created by clapping long bamboo poles together on the ground in the beat of castanets.

Seldom has an important group of folk entertainers projected to the American eye and ear such an appealing picture of their homeland. *Land.*

Luisillo Ballet

Paris, Oct. 20.

Luissillo, sans his ex-wife and partner Theresa, has formed a compact Spanish dance group presenting familiar flamenco and more classic-dramatic entries. Besides his own excellent dancing he shows a flaw for staging and choreography that makes this a well rounded show and a good bet for dance theatre bookings abroad.

Classic jotas and folk interludes are charmingly purveyed and costumed and suddenly a sharp, impressionistic ballet, about a blind man almost saved by the love of a woman only to succumb to weakness and cupidity when love restores his eyes, juxtaposes another mood. The dancing is lithe, catching and telling and utilizes the heel and toe clicking zapateados for fine theatrical and occasional comic effect.

Outfit is ensconced at the Theatre Des Champs-Elysees. *Mosk.*

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Shows Out of Town

Continued from page 78

The Tenth Man

ceremony, Jacob Ben-Ami as the girl's anguished grandfather, Risa Schwartz as the girl, and Donald Harron as the title character. Members of the congregation supplying comedy relief are Lou Jacobi, Jack Gilford and George Voskovec, and Gene Saks is effective as the Rabbi.

The Philadelphia opening-night audience was sharply divided in its reaction, and to a modified extent that may be the response in New York. *Waters.*

World of Carl Sandburg

Hartford, Oct. 17.

Armand Deutsch, in association with Judd Bernard, presentation of two-part platform reading of the works of Carl Sandburg; adapted by Norman Corwin. Direction, Norman Corwin. Stars Bette Davis, Gary Merrill; features Clark Allen. Opened Oct. 16, '59, at the Bushnell Memorial Auditorium, Hartford; $4 top.

"The World of Carl Sandburg" is an entertaining divertissement that defies description and labeling. It is neither a play nor a reading in the accepted fashion. It contains no characters or story line, and no setting.

Sandburg has lighting, props, music and song, and dramatic recital. It probably could be tagged as "variety show of legit." It is a projection of the words and thoughts of the 82-year-old poet, as essayed by adapter-director Norman Corwin. It is perhaps the next transitionary step away from straight readings through the use of oral and visual props.

To Corwin has fallen the Herculean task of slicing, chopping, chipping and editing the multitudinous works of Sandburg into lean and easily digestible stage form. He has done a skillful job of weaving the material into two hours of lively entertainment embracing the varied thoughts of the 60-odd offerings of the poet, nearly one third of which have never been published.

Through the lips and projections of Bette Davis, Gary Merrill and actor-guitarist-balladier Clark Allen, the words of the poet receive stimulating treatment that keep the audience alert. The production is neatly paced, showing small patches of lag.

The show combines heaviness and lightness, seriousness and humor, and it should prove a b.o. winner along the spot-date circuit. Miss Davis, Merrill and Allen, in evening clothes, work with great stage presence and ease. They occasionally leave their stools to portray the varied essays of the poet in skits and recitals.

For Miss Davis it's a triumph allowing the film star a wide range. She is eloquent and charming. Merrill also turns in a commendable job. Allen brings added authenticity in his guitar-vocal performance, and also joins the costars in some of the song interludes. *Eck.*

Hilary

Wilmington, Oct. 15.

Anthony B. Farrell & Don M. Mankiewicz presentation of three-act (five scenes) comedy by Donald M. Mankiewicz, based on a story by Gerald Savory. Direction, John Larson; setting, Paul Bertelsen. Stars Joan Fontaine; features Tom Helmore, Francis Compton, Jack Raine, John Milligan, Christine Thomas, Helena DeCrespo, Frank Gero, Charles McArthur. Opened Oct. 14, '59, at the Playhouse, Wilmington.

Patricia Endicott	Helena DeCrespo
Kenneth Endicott	John Milligan
Sir Gavin Marquand	Francis Compton
Hilary Endicott	Joan Fontaine
Jean Picard	Charles McArthur
Stephen Endicott	Tom Helmore
Dr. Bruce	Jack Raine
Lorenzo	Frank Gero
Mrs. Banks	Christine Thomas

"Hiliary," sparked by film star Joan Fontaine, is a pleasant light comedy, but not Broadway material in its present form. There are moments of laughter but the overall impression is unsatisfying.

The plot is haphazard, involving a wife who decides to spend a romantic holiday in Italy with a young sports car racer, leaving her husband and two stepchildren in their London home. Her plans are complicated when hubby decides to go along on the trip. Nothing much happens thereafter, except some smart dialog for the happy ending.

The main fault of "Hiliary" seems to be that the characters seem merely puppets in the hands of Don M. Mankiewicz, who adapted Gerald Savory's story. Miss Fontaine is charming as the wife, but she has little to do except look glamorous in a stunning wardrobe.

Tom Helmore does a good job as the husband, being expert in the British type of underplayed comedy. Charles McArthur is suave in the rather thankless part of the would-be lover. John Milligan and Helena De Crespo are fine as the stepchildren.

John Larson has directed with emphasis on drawing room comedy and permits his characters to show their talents outside of the plot limitations. Paul Bertelsen has designed an attractive living room setting.

The show is on a nationwide tour and has time for extensive revision before Broadway. *Klep.*

R & H Set $1,000 Award For Legiter in Boston

Boston, Oct. 20.

Richard Rodgers & Oscar Hammerstein 2d have offered a cash award of $1,000 for the Bostonian who "has done the most for the theatre during the calendar year 1959." The collaborators, currently represented in the Hub by the tryout of their latest musical, "Sound of Music," will provide the necessary funds, which will be presented early next year.

The award plan was outlined by Rodgers yesterday (Tues.) at a luncheon he gave for college presidents and their representatives at the Ritz Carlton Hotel here. The luncheon guests agreed to form a special committee to select the winner of the 1959 award. Rodgers, speaking for himself and Hammerstein, who's recuperating from surgery, said he hoped to establish the award as an annual grant.

Rodgers suggested that candidates be considered from the fields of acting, direction, writing or community theatre activity.

Theatre-Arts Center At Ft. Lauderdale to Have Super-Market Grandeur

Ft. Lauderdale, Oct. 20.

Facilities for toddlers and teenagers are among the innovations planned by George S. Engle for the 1,600-seat theatre and arts center he intends constructing on the Galt Ocean Mile here. The cost of the project, scheduled for completion by January, 1961, is expected to exceed $2,000,000.

Engle, owner-producer of the Coconut Grove (Fla.) Playhouse, is extending his legit activities to this city on an 800-ft. tract leased by him from Coral Ridge Properties, Inc. Plans for the center include a staffed nursery where matinee-going mothers can park their offspring and a special teenagers' room, consisting of a lounge, soda fountain and dining area.

Also planned are a large restaurant and cocktail lounge, a special library for playwrights, producers and directors; an art gallery and exhibition room for both artists and art students, an exclusive penthouse club for after-theatre dining and dancing, and a drive-in ticket window with an electrical seating plan showing the locations of available seats.

The theatre operation, exclusive of the restaurants, club, cocktail lounges, etc., of the local showcase and the Coconut Grove will be leased to the non-profit Society of Treatre Arts by Engle, who'll remain as producer at both theatres without compensation.

An integral part of the new operation will be a drama and art school, under the supervision of Owen Phillips, former head of the drama department of the Cincinnati Conservatory of Music and manager-director of the Cincinnati Actors Guild. Phillips is director of the Coconut Grove Playhouse.

Alfred Browning Parker, who drew the plans for the reconstruction of the Coconut Grove Playhouse, is the architect for the new theatre. A weekly one-hour television show is also scheduled to emanate from the theatre. Another of the features planned for the center is a model of Shakespeare's Globe Theatre, completely reproduced with the stalls and galleries filled with mannequins. There will also be a seating area for spectators where, twice daily, scenes from Shakespearean plays will be presented by a professional resident company.

Keith Michell has quit "Irma La Douce" at the Lyric, and **John Neville** has taken over.

PEORIA GETTING FOUR TOURING LEGITERS

Peoria, Oct. 20.

Legit, scarce here, bows big this season with four plays sponsored by local non-profit Broadway Theatre League. Opener will be "Dark at the Top of the Stairs" starring Joan Blondell Nov. 2-3.

Followups are "Look Homeward Angel," with John Drew Barrymore and Miriam Hopkins on Dec. 4-5, "Two for the Seesaw" (Hal March) Jan. 25-26 and "Odd Man In" with Ann Sheridan and Scott MacKay March 3-4.

A two-day campaign in April netted 1,100 memberships (top $16.50). Total season memberships sold to date 2,825. Individual tickets for each play top at $4.75. A sellout for the 1,800-seat Shrine Mosque for both nights of the opener is expected. President for the local group is Howard Heller.

'Suzie Wong' Net $150,000 So Far

"The World of Suzie Wong" had netted over $150,000 as of the start of its second year on Broadway last Wednesday (14). That's based on a profit of $147,134 as of a Sept. 26 accounting, plus estimated subsequent income.

The Joshua Logan-David Merrick presentation involved an investment of $150,000, plus $30,000 overcall. That has been repaid, and the backers have also shared equally with the management in $120,000 profit distributed thus far. The backers' share of that divvy represents a 33⅓% return on their total investment.

The production of Paul Osborn's adaptation of Richard Mason's novel, currently in its 54th week at the Broadhurst Theatre, N. Y., cost $201,775 to open on Broadway. The presentation, which has been on twofers in recent months, has to vacate its present berth next month to make way for the Nov. 23 opening of "Fiorello." A move to the 54th Stfeet Theatre is planned either Nov. 9 or Nov. 16.

The audit, which disclosed a profit of $15,982 for the four weeks ending Sept. 26, included the following information:

Week ending Sept. 5: Profit $2,356 after $1,567 royalty waivers on $24,585 gross.

Week ending Sept. 12: Profit $4,130 on $29,383 gross.

Week ending Sept. 19: Profit $6,306 on $32,105 gross.

Week ending Sept. 26: Profit $3,190 after $1,587 royalty waivers on $24,892 gross.

46 One-Niters for Hub's Innovation of 'Rigoletto'; Aluminum Sets, No Wigs

The Goldovsky Grand Opera Theatre of Boston opened Oct. 5 at the Lyric, Allentown, Pa., with a new fiberglass and aluminum acoustical scenery. Presenting "Rigoletto" in English, as adapted by the Boston impresario and Sarah Caldwell, the tour will comprise 47 performances in 46 cities.

This heavy operation chore calls for two alternating baritones, Ronald Holgate and Robert Rue, two alternating sopranos, Jacqueline Bazinet and Marguerite Gignac, while the Duke part will be divided between Jean Deis and Enrico Di Giuseppe. Other singers are Ara Berberian, James Berg, Jean Kraft and Nancy Brown.

The fiberglass-aluminum decor being used is a result of a Ford Foundation grant. It is designed to cope with the acoustical problems of the multi-sized halls, auditoriums and theatres. Other innovations of the present tour of crowded one-nighters through New York, Pennsylvania, West Virginia, North Carolina, Georgia, Alabama, Louisiana, Texas, Kansas, Indiana and Michigan include restoration of the tenor's usually omitted third-act aria and use of lyric rather than coloratura voices for Gilda. Nor will Gilda flaunt the usual blonde wig of operatic tradition.

This tour out of Boston is an icebreaker, planned for two years by the Herbert Barrett Management of Manhattan. It is expected to draw notably from among campus, music school and similar strains of the public.

B'way, Off-B'way Housing Shortage Cues Shifts for Several Shows

The tight booking situation on and off Broadway has cued the recent move of several shows from one New York theatre to another. The switch in houses, however, has become routine for two of the entries. Each is now in a new Manhattan berth from the fourth time.

The two shows, which have thus far been booked into a combined total of eight New York theatres, are the off-Broadway revival of "Waltz of the Toreadors" and "Billy Barnes Revue," now back on the off-Broadway list after a Main Stem fling. The revue, which originated in Los Angeles, moved to the off-Broadway York Theatre early in the summer.

It subsequently shifted to Broadway, where it played the Golden Theatre and then the Lyceum. The Golden had to be vacated to make way for the opening there of "At the Drop of a Hat" and the Lyceum had to be vacated last Saturday (17) because of the move-in of "Flowering Cherry," which preems at the house tonight (Wed.). The revue, under new management, is being continued starting last night (Tues.) at the off-Broadway Carnegie Hall Playhouse.

"Waltz," which has confined its moves solely to off-Broadway, opened last April at the Jan Hus Auditorium. It subsequently moved to the Cricket Theatre, then to the Martinique Theatre and is now running at the Sullivan St. Playhouse. Other shows that have moved recently, but, each, only once, include "Majority of One," "Raisin in the Sun" and "An Evening With Yves Montand."

"Majority" and "Raisin'" vacated their original Broadway berths last Saturday (17). "Majority" moved from the Shubert Theatre, where "Take Me Along" opens tomorrow night (Thurs.), to the Barrymore Theatre. "Raisin," which had been at the Barrymore, moved to the Belasco Theatre. Montand, who had to vacate the Miller's Theatre after three weeks because of the opening there last Thursday (15) of "Golden Fleecing," is now at the Longacre Theatre in the second stanza of another three-week engagement. The house is booked by "Highest Tree" for a Nov. 4 opening.

"World of Suzie Wong," which is currently in its 54th week at the Broadhurst Theatre, is scheduled to move Nov. 9 or Nov. 16 to the 54th St. Theatre to make way for the Nov. 23 opening at the Broadhurst of "Fiorello." Also due to move in a couple of weeks is the longrun presentation of "Our Town" at the Circle in the Square, which is to be razed to make way for an apartment building. The operation is moving to new Greenwich Village quarters, previously occupied by the Amato Opera group.

"The Pleasure of His Company" is winding up an extended Broadway run, first at the Longacre and then the Music Box, the latter house being booked to get "Five Finger Exercise" starting Dec. 2.

Paul Robeson May Tour U.S., Canada in Concerts

Chicago, Oct. 20.

Paul Robeson may do an American concert tour sometime next spring, playing key cities coast-to-coast with possibly some Canadian stops. That's from his rep, Paul Endicott, in briefly last week on business.

Endicott said he'll fly to England in April to confer with the controversial Negro baritone. Agent indicated he'd also like to set Robeson for some tv appearances here. As for the concerts, nothing has been set, though several promoters have already made tentative offers to him, Endicott said.

Robeson meanwhile is concertizing through Britain and doing a monthly video show for the BBC, with likelihood he'll resume at Stratford-on-Avon next summer. He scored there last summer in "Othello." The singer was finally able to leave the U. S. last year after long being denied a passport because of his alleged Communist sympathies.

New Mantle Yearbook

"The Burns Mantle Yearbook: Best Plays of 1958-59," edited by Louis Kronenberger (Dodd, Mead; $6), sustains fine tradition established by the late N. Y. Daily News critic, who commenced series with the 1919-20 Broadway season. Later, Mantle, who died in 1948, developed three additional volumes with assistance from Garrison P. Sherwood, carrying the record back to 1894, which year marked conclusion of coverage of Manhattan theatre history in 15 volumes by the late George C. D. Odell ("Annals of the New York Stage"; Columbia U. Press).

"Best Plays" format, as usual, includes digests of 10 top plays. Current selection: "A Touch of the Poet," Eugene O'Neill's posthumously-produced drama; "The Pleasure of His Company" by Samuel Taylor, with Cornelia Otis Skinner; "Epitaph for George Dillon" by John Osborne and Anthony Creighton; "The Disenchanted" by Budd Schulberg and Harvey Breit; "The Cold Wind and the Warm" by S. N. Behrman, "J.B." by Archibald MacLeish; "Requiem for a Nun" by William Faulkner and Ruth Ford; "Sweet Bird of Youth" by Tennessee Williams; "A Raisin in the Sun" by Lorraine Hansberry; and "Kataki" by Shimon Wincelberg.

Illustrative plates include scenes from the "best" plays, costume and scenic sketches, portraits of prominent players, and several drawings by Al Hirscheld, reproduced from the N. Y. Times.

Claudia Cassidy, drama critic of the Chicago Tribune, reports on Chicago season; critic for London Sunday Times and London critic for the Christian Science Monitor covers the West End season; and Henry Hewes of the Saturday Review comments on "off-Broadway."

VARIETY's tabulation of financial hits and flops again appears; as do statistical departments relative to long runs, prizes, theatre books, biographical information on stage personalities, together with exhaustive indices arranged to aid researchers as well as readers. *Rodo.*

Milwaukee and Hurok

Milwaukee, Oct. 20.

Ray Mitchell Concert Management has a crowded line-up for '59-60 season. On tap are "Dear Liar," starring Katherine Cornell and Brian Ahern, Riverside Theatre, Oct. 28-29; "Inbal," Israel's Dance Theatre, at Riverside, Nov. 14; "Mary Stuart," with Eva Le Gallienne and Signe Hasso, Riverside, Dec. 3-4; "Polish State Folk Ballet" (Slask) at Milwaukee Auditorium's Bruce Hall, Dec. 15-16; "Moscow State Symphony plays same spot, Feb. 1, 1960; Roberto Iglesias Spanish Ballet" at Riverside Theatre, Feb. 12. All are Hurok packages.

"Vienna on Parade" due into Bruce Hall, Sunday matinee Feb. 21 is booked by Andre Mertens of Columbia management.

West End Bits

London, Oct. 20.

"The Demon Barber," a new musical about the notorious murderer, Sweeney Todd, is skedded to open Dec. 10 at the Lyric, Hammersmith, London. It's been scribed by **Donald Cotton** and cleffed by **Brian Burke.**

John Gielgud has turned himself into a limited company.

The Georgian State Dance Company has been hired by **Victor Hochhauser** for a Royal Albert Hall season Nov. 9-25.

Suzy Wong," which **Donald Albery** and **Clinton Wilder** will present Nov. 17 at the Prince of Wales Theatre.

Hugh Hastings has finished a new three-character comedy, "The Purple Patch."

Albert Finney took over for **Laurence Olivier** in "Coriolanus" at Stratford-on-Avon for a couple of performances last week. Olivier had a slipped cartilage in his knee.

Gilda Dahlberg, one of the backers of the flop "World Of Paul Slickey," has decided to quit Britain and return to show to Broadway.

Leo McKern opens in **Henry Sherek's** production of "Rollo" at the Strand Theatre next Tuesday (27). The comedy is by **Marcel Achard**, adapted by **Felicity Douglas.**

Literati

Reporter Sues Own Paper

Bennett Metcalfe, reporter with the Vancouver Daily Province, has filed suit alleging libel by the Vancouver Sun and Arnie Myers, reporter. Metcalfe, author of recent stories on LSD psychiatric treatment, claims that comment on these by the Sun last month was libelous, and seeks unstated damages.

Because the Vancouver Sun merged with the Daily Province last year, Metcalfe is virtually suing his bosses. That's something of a precedent, in Canadian journalistic litigations anyway, the plaintiff told VARIETY. Asked will he keep his job, "I'm wondering about that," he said.

Dr. Bergen Evans' Post

Dr. Bergen Evans, Northwestern U. English professor who was moderator of CBS-TV's "The Last Word," has been named general editor of Premier World Classics. It's the first of several new series planned for Premier Books, 50c paperbacks under the Fawcett World Library imprint.

Scheduled for January, 1960 publication, the first titles include "The Red and the Black" by Stendhal; "Esther Waters" by George Moore; "The Way of All Flesh," Samuel Butler; "The Ambassadors," Henry James; "The Story of an African Farm," Olive Schreiner; and Stendhal's "Armance." Evans will select the titles and write an intro for each.

Obscenity Test

Case of Hollywood bookseller Eleazer Smith, convicted of obscenity for peddling book titled "Sweeter Than Life," goes to the U. S. Supreme Court Oct. 19, Smith's attorney, Stanley Fleishman says.

Smith, first brought to trial in 1956, has fought the case through California courts with Fleishman as his attorney, winding up with the Appellate Department of the Superior Court.

Fleishman's defense will be based on several points, among them that a newsdealer can't be the guarantor of the purity of all his publications, that the California courts denied due process, and that the book (a cheapie paperback) does not violate obscenity standards.

Farrar's Jackpot

NBC-TV's "Tic Tac Dough" turned out to be "the big payoff" for author Larston D. Farrar last week. He won a Tic-Tac-Dough game worth $1, a $100 camera and an $8,000 free plug for his latest book.

"This is one time I entered a contest," Farrar said, "in which I couldn't lose." During his stint on the show he tossed in a puff for his Hawthorn tome, "Successful Writers and How They Work."

Scot 1-Manner May Fold

The Dufftown News, a one-man sheet, unique in the United Kingdom in being penned, type-set, machined and distributed by one man, is in danger of closing. The owner and editor, George Ingram, now in 70th year, plans to retire within the next year, and has no family link to keep this northeast Scotland sheet going.

He told VARIETY, "I know of no one versatile enough to take over from me, and unfortunately it has to be a one-man business if it is to pay."

Alta. Semi-Weekly Goes Daily

The Red Deer Advocate, published twice weekly in Red Deer, Alta., plans to become a daily early in 1960. The proprietors, The Liverpool Daily Post & Echo Ltd., Liverpool, England, will invest more than $250,000 in the project.

Work has started on a $100,000 building and The Advocate has purchased a rotary press capable of producing 22,000 pages an hour.

Protest French Book Bans

On the heels of widespread controversy over the series of governmental censorship regulations against several films (notably the refusal to allow the Roger Vadim pic, "Les Liaisons Dangereuses" an export visa), the French government just received a note of protest from sevelal American and English writers against the mounting banning of English-language books as "pornographic" in France the last few years.

Twenty-six books were banned on this account in '56 and another 16 last May. The key case was Vladimir Nabokov's "Lolita," which was suddenly nixed after sales for several years. The Anglo version was finally reinstated last July and the French version appeared at the same time.

The open letter was signed by Graham Greene, Rosamond Lehmann, Bertrand Russell, Henry Miller, Richard White and C. P. Snow. It protested against the wholesale French bannings of English lingo books on the grounds that they were obscene. The writers went on to say that it was ridiculous and shameful to limit the reading of adults to that of 10-year-olds. They maintained vicious readers could find vicious material even in the Old Testament.

The letter continued that France, till recently, had always given generous hospitality to exiled writers during the last 50 years and especially important help to the evolution of English language literature. James Joyce and D. H. Lawrence were helped this way, and the letter also asked, "Who would dare state today that the Joyce and Lawrence works were an attempt to lower or discredit human nature?" It also said that the intellectual liberty which prevailed in France brought the country a great number of foreign artists who made the backbone of "The Paris School," and their genius gave France a glory that has lasted a half century.

The letter asked for a return to French openmindedness on this score and a hope that austerity was not descending on the great freedom of expression still inherent in this country.

On Courtroom News Pix

Commenting on what it believed a "tradition-shattering and precedent-establishing" decision by N.Y. Supreme Court Justice Andrew W. Ryan permitting staff photographer Bernard Koblenberg to take several courtroom pictures during the hearing of a recent case at Johnstown, N. Y., the Albany Times-Union editorially declared (1), "No word of protest from bench, bar, or public has reached us; in fact, numerous commendatory statements have been made."

The Hearst paper, which reproduced one of the photographs with the editorial, observed that "In N. Y. State Supreme Court, the weight of tradition is firmly against the use of a camera during a trial. Occasionally, pictures have been made in a courtroom during recess."

The editorial added, "In a day when motion pictures and television are free to recreate or caricature the judicial process, our courts can only benefit from permitting the people to see the actual cast and setting of the court of law where citizens' right meet the test. Properly carried out—as Mr. Kolenburg did in keeping with the spirit of Justice Ryan's ruling—courtroom photographs can be an aid, rather than a hindrance, in the administering of justice in any court in the land."

That Explains It

"Uncensored Abridgement," somewhat cryptic term coined by William C. Lengel, editor-in-chief of the Fawcett World Library, has been interpreted by Fredric J. Warburg, chairman of another publishing firm, Secker & Warburg Ltd., London. In a letter to the editor of The Bookseller, English trade mag, Warburg says.

"It would appear that publishers' peculiar terminology is comprehensible only to other publishers. To a publisher the explanation is simple. 'Uncensored' means we have left the dirty bits in; 'Abridgement' implies we have cut the dull bits out.'

Lengel first used the term on Fawcett's edition of "Mandingo." Warburg's firm is currently fighting the English ban on Nabokov's "Lolita," which Fawcett will publish in paper back early in December.

China's Mag Pitch

American publications are solicited by the National Library of Peking (Peking 7, People's Republic of China) to exchange periodicals with any or all of the 114 publications listed. Most of them are monthlies, bimonthlies or quarterlies although there are also some weeklies and biweeklies listed.

The fortnightly China Pictorial also has editions in English, Arabic, German, Hindi, Indonesian, Japanese, Russian, Spanish, French and Vietnamese. There are numerous publications devoted to agriculture, biology, science, mechanics, botany, biochemistry, entymology, etc., both in Chinese and the international languages.

100th 'Perry Mason' Book

Erle Stanley Gardner's "The Case of the Waylaid Wolf," due under the Morrow imprint in January, marking further adventures of his new tv-famed "Perry Mason" character, is the author's 100th book in the series.

"The Case of the Velvet Claws" teed off Mason in 1933. Since then this character's whodunits have sold almost 75,000,000 copies.

Uncle Sam's Arab Mag

Uncle Sam is starting a bimonthly cultural magazine for the Arab world. First issue, priced at about the equivalent of 13c (U. S.), will go on sale in early October in the Near East.

This issue, among other things, contains an article on Louis Armstrong and his music and a story on recent developments in television in the U. S. Other pieces concern Alaska as the 49th state, college-girl styles, the Worcester (Mass.) Art Museum, hospital operating room techniques, etc.

Called Al Hayat Fi America (Life in America), it's aimed at "furthering Arab-American understanding," according to U. S. Information Agency which is publishing it. Other USIA magazines now in publication include America Illustrated in two editions, one for Russia, the other for Poland; Free World, circulated in nine languages in 13 Far East countries; and Informaciones, Spanish-language mag for South and Central America.

Dame Edith Shutterbug-Shy

Dame Edith Sitwell, at Edinburgh Festival for a poetry recital, banned photographers from her meeting with the press. "I once had my photograph taken for an American magazine," she said. "It looked like a portrait of Methuselah just before his end. I am well-disposed toward photographers, but not those who don't have proper lights."

Dame Edith recently signed 9,800 copies of her new poetry anthology for the American market.

Dear Pubs' Realignment

New prexy of Dear Publications and Radio Inc., publishers of six daily newspapers, is Joseph A. Dear. He succeeds his father, J. Albert Dear, who died of a heart attack last week in Jersey City. Directors of the chain named David R. Dear, Joseph's brother, treasurer. Post of secretary is held by Walter M. Dear 2d, another brother, and Mrs. J. Albert Sear is v.p. of the firm.

Shain publishes the Daily Journal, Wheaton, Ill.; Daily Dispatch, New Kensington, Pa.; the Sedalia (Mo.) Democrat; the Gleanor & Journal, Henderson, Ky.; the Daily Advance, Elizabeth City, N.C., and the Lynn (Mass.) Telegram-News. It formerly published the Jersey Journal, now part of the Newhouse chain.

'Chicago's American'

The Chicago American has changed its name to Chicago's American, coincidentally with some physical changes and with the launching of a $200,000 promotion campaign over a period of 10 weeks. Afternoon gazette, which was purchased by the Tribune from Hearst Corp. in 1956, adopted the possessive title to accent its coverage of "news from Chicagoland."

With its issue of Sept. 23, the American began four-color printing, switched to a new grade of newsprint, and dropped its previous body type for the Trib's 9-point McCormick. The American has been printed on the Tribune presses since last July, but the current changes are the first major ones to be effected in the paper since it was sold three years ago.

(Continued on page 86)

REVIEWERS LIKE IT!

"Diamond Lil has peeled herself another grape—the juiciest yet!" —Variety

GOODNESS HAD NOTHING TO DO WITH IT

MAE WEST

intended to tell everything — and she has in this frank, humorous, autobiography by America's "Empress of Sex." *Illustrated* $3.95

PRENTICE-HALL

YOU'LL LIKE IT TOO!

SCULLY'S SCRAPBOOK

By Frank Scully

Las Vegas, Oct. 20.

Will Thorne of the Riverside Enterprise (voted the best daily in California), on seeing a rival rag headline a story which indicated Thorne had been scooped, wrote, "But on reading the story through I discovered that not only that I didn't have it but they didn't have it either."

If American headlines can trap hep reporters to this degree, imagine what it can do to foreigners. A foreigner, of course, is any visitor from elsewhere or any citizen of Los Angeles. It is the Enterprise's view that the mayor of that bouncing and bragging metropolis wore an idiot's cap the night he tried to put a knife in Mr. K's back as proof that California hospitality has its hazards. Half the crackpots in the world, according to Harry Truman, live within a 100-mile radius of L.A. The mayor is now numbered among them. And why not? Shouldn't the mayor represent the people?

"If the mayor wanted to show off," commented the observing Enterprise, "he should have joined the can-can dancers earlier in the day's program. Or he might have worn a black armband, preferably over his mouth."

Such is the sober morning-after reaction to Mr. K's holiday in Southern Cafeteria.

As for Mr. K. himself, he was not above the hypocrisies which oil the frictions of this world. Earlier that day he had applauded the can-can dance, which 20th Century-Fox had put on for him to make his "house arrest" easier to bear. He had shaken hands with the performers. It was not until he got out of town that he released his blast against the performance as vulgar and immoral and that such exploitation of backsides would not be tolerated in the USSR.

Now, this is a serious charge, but it should be saddled, first, on the French, second, on the late Jacques Offenbach and, third, on Hollywood, whose preoccupation with sex has recently surpassed even Adam's.

Since the object was to show Mr. K. a good time, and possibly get in some good licks of publicity for a picture coming up, it failed on only one point. It didn't give him as good a time, say, as "An Evening With Fred Astaire" or an afternoon in Disneyland might have done.

Preoccupation with busts and derrieres was a French amusement device long before Hollywood was even an orange grove. But it is true we have been adept students in picking it up.

I remember a Folies Bergere show of about 30 years ago that featured a gal wading in a lily pond, her back to the audience and her posterior as bare as a weather report. Another number in the same show covered those and completely exposed breasts instead.

On one occasion the late Maxime Levy and I had to wade through a sea of these breasts backstage. They came cascading down on us, while we were trying to climb the stairs to the manager's office.

Until Las Vegas took up the practice a year ago, when it imported the Lido show, nudity never was artistic in this land of ours—merely vulgar, confined to stripteasers and Minsky blackouts. Mr. K. has a lot of company in his opinion of what constitutes top entertainment.

By now nudity is about as common as ragweed and, to us specialists in the entertainment field, about as entertaining. I had thought a few weeks ago that the economy of Las Vegas would have completely confounded Mr. K. But now that he has retreated to higher moral grounds I don't know what to think. Family shows are rare in Vegas. He had his family with him and that makes a difference.

Beautiful But Not For Family Trade

Some of the most beautiful Vegas productions are not for families. The Lido show at the Stardust, "Ecstasy on Ice" at the Thunderbird and "Holiday in Japan" at the New Frontier are among these "Adults Only" shows. And of course Minsky's interurban revue at the Dunes which started the Strip stripping. It's a pity, because most of the shows are not primarily sex shows. They are beautiful entertainment.

Bill Miller's presentation of Steve Parker's "Holiday" is the most beautiful and least sexy nude job of them all. It is all so formal and gracious and polite and, as Miller points out, the show runs an hour and only three minutes of it is nude.

And even those three minutes are spent in taking Tin Pan Alley and playing its old "My Baby Don't Care For Clothes" for laughs. If she doesn't, why give them to her? If she doesn't care for them at all, even giving her the lower half of a bikini is throwing money away as if she were a clothes horse.

This number is in a section catering to American tastes. It is a Jap interpretation of American concepts as to what powers show biz—Elvis and screaming teenagers, dancing in niteries against the New York skyline, Rockettes, tap dancers in white ties & tails and a baby that doesn't care for clothes, followed by a sextet of similarly indifferent chicks.

Even those Americans who don't care for nudes concede that "Holiday in Japan's" nudes, because they are so small and doll-like, and more tastefully presented, are the least offensive of all the nudeniks on the Strip.

These Nipponese bikini babes are all jail-bait and therefore live apart and do not mingle with the butter and yegg-men passing through Vegas. However, this may not always be so, as "Holiday" will be playing Vegas and the rest of the United States for years.

The show is the only one which turns money into the casinos instead of vice versa.

So far only one of the troupe of 60 has been replaced. He was a male dancer who slugged another performer and as a consequence was sent home. Otherwise the troupe is a continuous commercial in close harmony. Miller and all his staff agree these performers have reduced their aspirin bill to practically nil.

The show itself is inexpensive, too, as Strip shows go. Its overhead is $25,000 a week. Two wigmakers work fulltime replacing wigs. It cost $47,000 to get the show to Vegas from Japan. Since it opened on July 16 it has shown to 100,000 people. It took six months of scouting in Japan to assemble the talent. That included cast, costumes, sets—everything. It even included the show's public address system, which is at least as fascinating to engineers as the nudes are to butter and yeggmen.

Except for NYU's Jimmy Shigeta, who seemed to have a gimmick attached to the back of his coat, there is no evidence that the Venus Room has been wired for sound. At least not onstage. No ugly mikes with long wires, which audiences are used to seeing American performers weave their way in and out of, are seen.

It's more a wireless system of sound projection. Over the heads of the audience hang two long wires. In the back of the room, on the balcony, are two receivers that look like cat's whiskers. That's all. Yet the reception is as clear as if Marilyn Monroe were saying sweet nothings in your ear.

Of course, the New Frontier is not Radio City, but it does seat 700 for the dinner show, 900 for the midnight and 2:30 a.m. shows. These shows are packed and require reservations in advance. At least, the first two shows do. One good night takes care of the week's nut, so the show is cleaning up. And this in a casino that was broke and closed for two years previous to this import.

The first half of the show, which is formal Japanese entertainment featuring a procession of 13th Century Courtesans, Spring Love and the Kyoto Doll, can be seen by anybody and for the enrichment of Japanese-American relations should be roadshown in this tab form for all the country to see, whether they can afford to gamble at Las Vegas or not.

Wherever it went it would be hailed as the best show in town.

Broadway

Comedian Victor Borge's Vibo Farms, Southbury, Conn., patented a "Minx-Mix," described as "frozen food for minks."

Agent Henry C. Brown and writer Addie Richton joint hosts to a big cocktailery Friday (16) honoring Mary Hillis of BBC.

Thornton Sargent, UPA's ad-pub chief, heading west with several stopovers en route to make with the puffs re "1001 Arabian Nights."

The Jerry ("21") Berns' daughter Diane engaged to U. of Penn (Wharton Finance School) senior Gerald M. Stein. A June wedding planned.

Good Lion Productions Inc. has registered as a motion pictures and theatrical biz in New York, with capital stock of 200 shares, no par (Jaffe & Pryor, attorneys).

The National Society of Interior Designers is conducting a tour of mid-Manhattan executive offices at $5 per skull for benefit of the student scholarships fund.

Edward Everett Horton hosting a "pour" in honor of his mother, Isabella Diack Horton, on her 100th birthday Oct. 27 at 5521 Amestoy Ave., Encino, Calif.

Though the whole debut was fated to receive a poor press, the Orchestra of America at Carnegie threw the spotlight on two American composers, Wintter Watts and Alice Hunt Sokoloff.

Columbia Management now owns Carl Fischer Bldg. on W. 57. Piano firm will reheadquarter in Cooper Sq. until Lincoln Center area, to which it will remove, opens. Concert outfit will take possesion next May.

Manhattan's Filipino elite turned out for the Winter Garden premiere of the Bayanihan Dancers. Much ogling of the stunning, high style (Manila fashion) gowns worn by the dainty Philippine debutantes.

Bruno-New York exec veepee Irving Sarnoff's son, Arthur, who is also a nephew of RCA board chairman David Sarnoff, engaged to Joan Deborah Goldberg of Charleston, S.C. A January wedding is planned.

New George M. Cohan statue in Times Sq. has already attracted pigeons and stories. A VARIETY staffer last week saw a grayhaired, redfaced, sauced-up character indulging in a nostalgic song and dance at the statue's base.

Manhattan will see for first time the Argentine poetry-reader, Berta Singerman, who plays to SRO in Latin cities, often out-of-door. Poetry recitals, big stuff in Hispanic lands, will be something of a novelty in U.S. Date, Oct. 23. Place, Carnegie.

Nugget Mag has an all "show business" edition (Dec.) on stands. Being for the stag trade, "show" turns out to mean nudies and strippers mostly. Budd Schulberg, however, did a short fiction piece, "Cute Kid," on how a girl can go to the bow-wows in Hollywood.

The Harry (Dinky) Mayers' 25th anni last Friday (16). He's head of the WB eastern story and talent dept.; Mrs. Mayer is a former captain of the Radio City Music Hall Rockettes.

Mrs. Samuel Goldwyn accepted the New York City Federation of Women's Clubs Merit Award in behalf of the producer. Latter cited for "outstanding contributions" to the film industry.

Leonard Traube (*Trau*) and his Marjorie (NSID-affiliated interior decorator) second-time grandparents. Daughter Madeleine, only 21 and mother of 18-month-old Lisa and now, Eric, is wife of Alvan (Chick) Berman, golf instructor at Blue Hills Country Club, Canton, Mass.

Services will be held at Universal Chapel tonight (Wed.) for Bobby Feldman, known as "Mr. Benefits," who died recently. As a seller of radio and tv time he was a familiar sight at numerous night clubs for some 30 years, and the benefits he ran for those in show biz numbered into the hundreds.

Eileen Farrell, finally signed to sing at the Met Opera, is one of those "at long last" cases, in the comment of show folk. She was "discovered" ad infinitum a good 15 years ago at CBS-Radio. Case parallels the Met tenor, Jan Peerce, who repeatedly was hailed as Met material, often in VARIETY, while a perennial staffer at the Radio City Music Hall.

Literary agent Carlton Cole and his actress-wife Rosalind Paige have a 10-month-old cocker spaniel, Jungle Beau, and the paper work and redtape attendant to getting permits for him to travel abroad will be the subject of a McCall's article they are writing on "The Adventures of a Dog." Britain will not admit him at all but visas and permits for France, Italy, Spain, Austria and Germany cost more than the Coles'; also the need to travel on a separate plane.

Ed Begley was presented with a plaque commemorating "Ed Begley Day in Hudson" at a premiere Thursday night (15) in Walter Reade's Community Theatre, for the benefit of Columbia County Hospital Auxiliary, of the UA film "Odds Against Tomorrow." Begley interrupted rehearsals for the play "Midnight Sun" at Carnegie Hall Playhouse, to make the trip to Hudson. He arrived, late, with his 11-year-old daughter, 10-year-old son, and their governess.

Paris

By Gene Moskowitz
(*66 Ave. Breteuil; SUF. 5920*)

Another film cric to make a film is Ado Kyrou who starts "The Thunderstruck."

Yank disk reps in and out are Glenn Wallichs of Capitol and Harold Jovin, disk artist manager.

"Some Like it Hot" (UA) getting rave reviews and in for sock biz. It may develop into one of the top Yank grossers of the year.

Odile Versois may play in the Broadway adaptation of Jean Anouilh's "The Madcap," which will star Rex Harrison.

Bob Weiss, Warner Records rep here, won a cool $300 on the weekly lottery. This is the fifth time Weiss has taken a tidy sum in this manner.

Sam and Bella Spewack tried to convince Marcel Pagnol to adapt their "Kiss Me Kate" for French musical legit boards this season. So far, Pagnol has nixed the assignment.

Controversial French pic, "Les Liaisons Dangereuses," now will add "1960" to the title to appease the Society of Men of Letters who felt this updating of an old classic was not beneficial. Pic is breaking firstrun attendance records.

The Theatre Villeurbanne of Lyons, which scored a legit triumph here last season, comes back to the Ambigu Theatre with their critically heralded portrayals of Shakespeare's "Henry IV" and "Falstaff."

French public relations man Georges Cravenne handed assignment to do the big first night planned for opening of Odeon-Theatre De France, new state-subsidized theatre helmed by Jean-Louis Barrault. It bows Oct. 21 with "Head of Gold." General de Gaulle will attend the opening.

In and out lately have been Marlon Brando (trying to be incognito), Fred MacMurray, June Haver, Don Murray, Hope Lange, Grace Kelly, on an official visit with her husband, Jayne Mansfield, Mickey Hargitay and Marlene Dietrich. Last-named is here to prep for her two week singing stint at Etoile Music Hall beginning Nov. 27.

Palm Springs

By A. P. Scully
(*Tel: FA 4-1828*)

Jan King joins the Bob Hope forces next week.

Dave Burton switched his pianologs to Saddle and Sirloin.

Lloyd Pantages at Ranch Club. Ditto Hal Hayes and Allen Jones.

John Robert Powers looking over model prospects while loafing at the Ocotillo Lodge.

Charley Farrell put up Major de Seversky before Racquet Club officially opened its doors.

Cops have new bastille, an air-conditioned deluxer, but keep quitting because of poor pay.

Ike's departure stopped one feud, the fact that he lived at La Quinta, five miles from Indio, but Washington correspondents on the junket all date-lined their stories Palm Springs, 15 miles from La Quinta.

Minneapolis

By Bob Rees
(*4009 Xerxes Ave. So.; WA 6-6955*)

Roberto Iglesias Ballet into St. Paul Auditorium Oct. 26.

Three Conleys into Hotel St. Paul Gopher Grill.

Minneapolis Symphony opens fall-winter season this week.

Dick Clark's "Caravan Stars" played Auditorium one-nighter.

Theatre-in-Round opened season with "Third Best Sport."

Suburban Roseville Little Theatre presenting "Seven Year Itch."

St. Paul Auditorium to have "Gay 90's Revue" Oct. 29.

Comedian Jackie Miles and pianist Marion McPartland into Freddie's.

Takarazuka Dance Theatre at Northrop Auditorium here for two-nighter this week.

Freddie's, current Twin Cities' swankiest nitery, eliminating cover charge for midnight shows Mondays through Fridays.

Heavyweight boxing champ Ingemar Johansson made first U. S. public appearance here, chirping between halves of a "Basketball Spectacular."

London

(*COVent Garden 0135/6/7*)

The Film Industry Sports Assn. annual Film Ball set for the Royal Festival Hall on Nov. 6.

John Nasht tossed a midnight "Pacific" supper party after the West End preem of "S.O.S. Pacific."

Cary Grant and Alfred Hitchcock in town for last week's preem of "North by Northwest" at the Empire.

Norman Granz, president of Jazz At the Philharmonic, checked out yesterday (Tues.) after a week's stay in London.

Ronald Neame, Frank Launder and Kay Walsh off to Russia for the British film weeks in Moscow, Leningrad and Kiev.

Walt Disney taking the polar route back to Los Angeles today (Wed.) after his quickies in London, Vienna and Munich.

The Duke of Edinburgh and Danny Kaye attending tonight's (Wed.) European preem of "The Five Pennies," sponsored by the London tent of the Variety Club.

Phonograph Operators Assn., which operates jukeboxes throughout Britain, has donated $14,000 to the Variety Club, with a request that the money be devoted to extending the mobile film service for children.

Michael L. Green to New York to negotiate a distribution deal for Regal Films' second production, "Flesh and the Fiend" starring Peter Cushing. The company's first feature, "Jack the Ripper," was acquired by Joe Levine's Embassy Productions, and is being released through Paramount.

Kay Harrison, managing director of Technicolor here since 1935, has resigned that post to become deputy chairman. Albert Allan, F. George Gunn and Leslie Oliver, all of whom have been with the company for more than 20 years, have been named joint general managers, with Allan continuing as secretary.

Philadelphia

By Jerry Gaghan
(*319 N. 18th St.; Locust 4-4848*)

William Sena appointed ballet master for the Philadelphia Lyric Opera Co.

Harry Belafonte in this week for opening of his pic, "Odds Against Tomorrow."

Vocalist Joe Connor and pianist Joe Carr inaugurate the entertainment policy at Eddie Callahan's.

Philadelphia Orchestra on Oct. 24 will present preem of "Eagles," by Curtis grad and local resident Ned Rorem.

Zelda Supplee, operator of the Palmerton (Pa.) nudist camp, making personals at the New Broadway during run of "The Unashamed."

American preem of the "Duke of Alba," from "The Festival of Two Worlds," Spoleto, Italy, opens the 1959-60 Phila. Forum season.

Milwaukee

By James Gahagan
(*1902 E. Linnwood Ave.; ED 2-7655*)

"Bells Are Ringing" opens Fred Miller Theatre's sixth season Oct. 20.

Katharine Cornell and Brian Aherne in "Dear Liar" at Riverside Theatre, Oct. 28-29.

Milwaukee Symphony has five "Pops" for Milwaukee Auditorium on 1959-60, Arthur Fiedler conducting opener on Oct. 29.

Hughes Travel Service "Show Plane to New York" on Oct. 27, Nov. 12 and Dec. 3. Four Broadway shows for each trip plus Radio City Music Hall.

Ray Mitchell, hardticket purveyor, has more upcoming attractions than in previous years. "Mark Twain Tonight" opens at Riverside Theatre, Oct. 31.

Tokyo

By Dave Jampel
(*Press Club; 211-3161*)

Tahitian stripper named Tajama now performing at clubs and theatres around Japan.

Sessue Hayakawa left for West Indies where he'll play in Disney's "Swiss Family Robinson."

Billy Banks back in town after Okinawan dates and performing nightly at this city's Club 88.

Veepee Tom McManus of MCA telefilms checked in for several weeks to take temperature of local market.

William E. Brusseau's indie production of "The Outsiders" for Westminster Films wrapped up after lengthy locationing which began in April.

General manager William G. Reich of American-International here seeking distrib tieups and huddling with Toho execs over possibility or co-producing a science-fictioner based on a Jules Verne story.

Beginning this month, subtitles on foreign films shown in Korea will be written only with Korean letters, Education Ministry making the request to importers to fulfill government policy of excluding Chinese idograms from public writings.

Reported that Universal's advance team for "The Ugly American" repaired to Hollywood to soften script after a frustrating swing around southeast Asia. Probable location site is Ceylon, where government is extending itself to woo pixmakers.

Universal Promotions sending a package show to Korea for a month of military clubs. Unit includes Tony Mijares, Judy Ann and the Del Rays. Agency expects to send similar package at least once monthly, with Okinawa, Taiwan and Hawaii also being lined up.

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel. 675906*)

Leo Lax back to U. S. soon after biz o.o. here.

Dimitri Tiomkin flew in from the U. S. to score "The Unforgiven" here.

Danny Kaye due in for Italo-dubbing stint on his Par release "Five Pennies."

Romy Schneider due here soon to send off her UFA-CEI-INCOM starrer, "Eva."

Edmund Purdom may have another pic stunt here soon in Pierre Chenal's "Rasputin's Nights."

Tina Louise expected here for role in "Archimedes," opposite Stewart Granger, for Glomer Films.

Mike Todd Jr. flew in from Spain, where he recently wound up "Scent of Mystery" for UA release.

Yank contestant V. Stuart Canin won this year's Paganini Prize in traditional Genoese contest for violinists.

Giulietta Masina flew to Frankfurt to meet Julien Duvivier, who'll direct her next pic, "Girl Dressed in Artificial Silk."

Renato Rascel has written a new song, "Dracula Cha-Cha," for his newest pic, "Hard Times for Vampires" (Maxima-Cei-Incom).

Van Johnson in to start work soon on "Enmey General" for Sam Katzman's Clover Productions. Director George Sherman. J. P. Aumont also signed.

Ireland

By Maxwell Sweeney
(*Dublin 684506*)

Irish Radio Singers group leaves for U.S. tour next month.

Irish Theatre Ballet, first professional company in Ireland, formed in Cory.

Ralph Florio to direct film in Ireland for American National Film Foundation.

Trevor Berry, manager of Theatre de Luxe, Dublin, named Press Guy for Variety Tent 41.

Tay Garnett completed lensing "A Terrible Beauty" for Raymond Stross at Ardmore Studios; editing due later in October.

Irish Cinemas (Rank outfit) netted profit of $111,000, an increase over previous year, and continued dividend at 17½%.

Irish Cinemas Assn., representing provincial exhibitors, asking government for total abolition of admission tax on rural cinemas.

Of 14 films screened in Dublin last month, National Film Institute's reviewing panel okayed nine for general audiences and five for adults only.

Nagasama Kawakita will head Japanese delegation to Cork International Film Fest; director Carl Foreman will fly in for preem of "The Mouse That Roared."

German unit for Gloria Films due shortly to lens untitled picture in Galway; King Bros. unit due from London same day for location work on "Gorgo" at Dalkey, near Dublin.

Pittsburgh

By Lenny Litman
(*HA 1-2739*)

Martha Raye set for the Town House Nov. 6.

Fess Parker due here later this month to plug his Paramount picture, "The Jayhawkers."

Jackie Heller, on vacation from the Eden Rock, passed up his annual cruise to watch the Dodgers win the world series.

Gene Rayburn, Sid Caesar and Janet Blair came in to kick off United Fund. Artists in town who appeared were George Shearing and the Poni Tails.

Producer Leland Hayward will introduce George Axelrod, the author-director of "Good-Bye Charlie," and his cast headed by Lauren Bacall, Sydney Chaplin and Cara Williams at a cocktail party in the Carlton House.

Hollywood

Philip N. Krasne to Tokyo.

James L. Kelly hospitalized for observation.

Gia Scala skied to Germany for "I Aim at Stars."

Roscoe Ates turned Beverly Hills auto salesman.

Don Patton upped to program manager at KHJ-TV.

Gordon S. White in for MPAA Advertising Code huddles.

Judith Anderson back from Gotham for Par's "CinderFella."

Mitzi Gaynor aired to island of Rhodes for "Surprise Package."

Melville Tucker to London to scout locations for future UI films.

Rodney Morris hospitalized at U. S. Veterans Hospital, Omaha.

Dorothy Zall upped from comptroller to treasurer of Animation Inc.

Leo Carrillo's condition reported "excellent," after long hospitalization.

Dick Woollen off on three-week tour of nation's celestations for KTTV.

Joshua Logan arrived from east for final editing of WB's "Tall Story."

Frank Perrett returned to 20th-Fox flackery, where he previously did 16-year stretch.

Robert H. Patton swings from 20th-Fox legal dept. to judge of California Superior Court.

George Sidney will be kudosed with testimonial dinner Saturday (24) by Screen Directors' Guild.

Charles P. Skouras' memorial services, marking fifth anniversary of his death, held Sunday (18).

Ronald Reagan kudosed by Masquers Club for civic leadership and "distinguished service" as SAG prexy.

Jack De Witt to London for confabs with British Eady Plan officials anent his upcoming indie, "Coast Watchers."

Harold "Scrappy" Lambert joined Independent Television Corp. as Coast contact and liaison with nets and agencies.

Jim Matthews swings from KYW-TV, Cleveland, to KTLA, L.A., in same post as assistant director of ad-sales promotion.

Chicago

(*Delaware 7-4984*)

Vincent Price was in to pitch his "I Like What I Know" tome.

Thrush Betty Johnson and comic Bernie Berns doing a brief fill-in at Chez Parce.

"Kreplach Kapers," Anglo-Yiddish revue, is at the 8th Street Theatre for fortnight.

Jack Karey, WCFL deejay, into his sixth year of volunteer work at VA Research Hospital.

Yesteryear's Duncan Sisters still going strong in the 18th frame at Mangam's Chateau in suburbia.

Shipstads & Johnson Ice Follies launches preems Wednesday (21) at the Stadium; plays through Nov. 8.

Hal Holbrook's "Mark Twain Tonight" is weekend offering at Goodman Memorial Theatre. It's SRO, and Holbrook has agreed to a spring reprise.

British Gen. Sir Robert Mansergh here this week for the press rounds ahead of "Yesterday's Enemy" (Col), story of the 1942 British retreat in Burma.

India

J. B. Roongta, head of Indian Motion Picture Producers Assn., has advanced a plan for co-operative coin outlays to finance exploitation of Indian films overseas.

Ministry of Information and Broadcasting gave approval for joint production of "Omar Khayyam" by Vishwabarathi Films, of Bombay, and Magda Film, of Cairo.

Movement of Indian film people to the United Kingdom is on upbeat. I. S. Johar is currently in London to attend preem of "North West Frontier." On return journey he will film location scenes for his picture in Hindi, "Bewaquof" (Fool).

K. M. Modi of Western India Theatres and his brother, Sohrab Modi, film producer, going out on tour of Continent and U.S. with view to explore possibilities of obtaining replacement machinery for his theatres; also to mull co-production arrangements with foreign interests.

Detroit

By Fred Tew
(*TU 5-8694*)

Rock Hudson and Thelma Ritter here for opening of "Pillow Talk" at the Michigan. Tony Randall had to cancel as a result of virus attack.

Mrs. Samuel Goldwyn subbed for ailing hubby at "Porgy and Bess" preview at nabe Mercury Theatre. Mrs. Henry Ford headed committee for charity event and most of the town's leaders were in the theatre opening night.

Literati

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It was founded in 1900 as the Chicago Evening American by William Randolph Hearst, and when it merged with Hearst's morning sheet, the Herald & Examiner, in 1939, it became known as the Herald-American. In 1953 it shortened the name to the American.

Russo-U.S. Belles-Lettres

In a recent article reprinted by Soviet Embassy in Washington, Russian critic R. Orlova accuses American publishers of "scandalous" discrimination against Soviet literature. But at the same time Orlov says the choice of American books published in the U.S.S.R. is "far from ideal."

Among other works Russian readers are missing, says Orlov, is the "extremely talented and original "Thomas Wolfe, F. Scott Fitzgerald, and the novels of William Faulkner. Also, Tennessee Williams—the "highly controversial but definitely interesting dramatist."

Orlov thinks Russian publishers also should have a crack at the two most famous U.S. World War II novels—Norman Mailer's "Naked and the Dead" and James Jones' "From Here to Eternity."

The Russian critic had high words of praise for Arthur Miller for his "quest for truth, his search for answers to fundamental problems of life" as well as Lillian Hellman for her concern with "big moral problems."

"We want," Orlov said, "to publish books that are artistically full-blooded and expand our knowledge." Definitely not in this category, he added, is "Lolita." "One cannot believe that this brilliant description of the seduction by a middle-aged man of a 12-year-old erotomaniac represents the 'today' of American belles-lettres."

N.Y. Newspaper Week

Proclaiming Oct. 15 through Oct. 21 as Newspaper Week in N. Y. State, Governor Nelson Rockefeller said, "Obviously there can be no such thing as democracy without a free press. The most valuable article in the Constitution of the United States is the one which contains this guarantee."

The Governor noted that the theme of this year's Newspaper Week had been designated "Your Newspaper — Freedom's Text Book" by the State Publishers Ass'n.

In proclaiming Oct. 17 as Newspaper Boy Day, Gov. Rockefeller wrote, "It is worth remembering that many men who are rated among the leaders of the nation once carried newspaper routes and are proud of it. "Circulation managers," he added, are to be complimented for the encouragement they give to the enterprise and initiative of these lads."

Hula Dailies' Race

Sunday circulation battle between Hawaii's two major dailies is shaping up following disclosure that the Star-Bulletin, now published six evenings a week, will expand into a seven-days-a-week operation Nov. 1. Paper's present Saturday circulation is around 110,000, compared to the Monday-through-Friday average of about 103,000. There'll be four editions of the Sunday package, first one hitting the streets Saturday noon and the final one going to press at 2:30 a.m. Sunday.

The seven-mornings-a-week Advertiser has launched heavy promotion on behalf of its long-established Sunday paper, claiming circulation has risen from 77,279 in September 1958, to 94,236 as of this month. Paper adds that its Monday-through-Saturday circulation is up from 46,347 to 53,320 in a year's time.

Book On Stanford White

Aline Saarinen, assistant art critic of the N. Y. Times who commutes weekly from her home in Bloomfield Hills, Mich., is working on a definite book on famed turn-of-the-century New York architect, Stanford White. Many of his building interiors, unique in their design, still stand on the Gotham scene. Among them, incidentally, is RH's publishing headquarters on Madison Ave., back of St. Patrick's Cathedral, on property owned by the church.

Miss Saarinen, who calling the book "The Proud Possessors," wants to steer away from Evelyn Nesbit and the screwball stuff that later linked the famed architect with the actress, but is of the opinion that many veterans in show biz—both sexes—could have some intimate closeup of the New York scene as viewed through the life and times of White. This would be removed from "The Girl on the Velvet Rope" (a George Jessel filmusical for 20th-Fox during the World War II period), and the cracks about "who's looney now?" and "they shot the wrong architect." She can be reached either at the Times or the Michigan address.

The author has had some interesting communiques from lesser known showfolk, including one actress (no name) whose total recall of the popular restaurants and the nocturnal spots around Madison Square and later near the Longacre (now Times) Square sectors is the sort of thing she wants.

Hec Chevigny's Alaska Safari

Hector Chevigny, blind author of "My Eyes Have a Cold Nose," story of his seeing-eye dog, was flown to Anchorage for observance of Alaskan Day, Sunday, Oct. 18, the day in 1867 when Russia formally transferred possession of the region to the U.S.

The trip was in connection with republication of two Chevigny volumes on Russian-Alaskan history for 1943, and "Lost Empire." The books are out again under the imprint of Binford's & Mort, Portland.

Chevigny turned to fiction in 1944 after loss of sight prevented his continuing as a historical writer. For the last eight years, he's been writer of the CBS Radio serial, "The Second Mrs. Burton."

At the Alaskan celebration, he spoke on "Alaska's Russian Occupation and its Meaning Today."

CHATTER

National Library Week (April 3-9, 1960) publicity director is Helen E. Lee, ex-National Recreation Assn.

Bob Stein, editor of Redbook, met Coast press and ad agency heads at a cocktail party at Bevhills Hotel, his first visit West.

The Artist Publishing Corp. formed to conduct business in New York. Ditto Davrick Programs Inc. Fitelson & Mayers, attorneys for both.

Publicist Benjamin Sonneberg "pouring" at his Gramercy Park manse for the visiting Arthur Christiansens; latter is editor emeritus of the London Daily Express.

Min Chih Publishing, Inc., New York, with capital stock of $50,000, $10 par. Directors: Moy Sun Walk, Frank T. Young; Major & Sintich, 135 East 28 Street, N. Y., filing attorneys.

One day last week Toronto Star was still spelling it "Krushchev." Next day it was "Krushchov." To a reader who wrote in protesting, the Star cited its authority Soviet Embassy in Ottawa.

"40 Best Stories from 'Mademoiselle'" have been assembled and edited by Cyrilly Abels and Margareita G. Smith, covering the years 1935-1960, which Harpers will bring out next February.

Adman Albert D. Lasker, founder of Lord & Thomas & Logan, pioneer agency, gets the biog treatment next year in John Gunther's "Success Story (Life and Times of Albert D. Lasker)" for Harper publication.

Robert Roth, chief of the Philadelphia Eve. Bulletin's Washington bureau, married Mrs. Edith R. Brill in New York last week. Bride is also a former D.C. correspondent and an officer of the White House Correspondents Assn.

Pocket Books Inc. and Publishing Enterprises Inc. consolidated under name of the former, with capital stock of $1,089,720. Selig J. Levitan, 630 Fifth Avenue, attorney. By-Line Publications Inc. merged Continental Magazines Inc., also of New York.

Geoffrey Holder has been signed by Doubleday for his second book, "Island Bay." It'll be co-authored with Lyon Phelps, assistant drama ed of the Boston Herald and grandnephew of William Lyon Phelps. Holder's first tome, "Black Gods, Green Island," hit the stalls last week.

Publicists, as well as authors, have that "have book, will travel" chore when a Hollywood personality is involved. Prentice-Hall's p.r. topper Stu Daniels heads to the Coast again next week, this time on Eddie Cantor's and George Jessel's new books, now that he's gotten the Mae West book launched publicity-wise.

William Atkin, author of several bestsellers in home furnishings field and ex-Rheinhold Publications editor, announces launching of new book project, Whitney Library of Design, which he hopes "will become the design index of the world." First title to be issued will be "Interiors Book of Offices," edited by Lois Wagner Green, due Nov. 1, priced at $12.50. Ten other tomes will be published during 1960. Atkin is now vicepresident of Whitney Publications which publishes two magazines for the designing-decorating trade, "Interiors" and "Industrial Design."

Ted Husing

Continued from page 2

oration but it was ultimately written and polished by sportswriter Rice (who recently authored the Pancho Gonzales biog).

The dramatic title, "My Eyes Are in My Heart," reminds of another equally dramatic book tag, Hector Chevigny's "My Eyes Have a Cold Nose," referring to the Seeing-Eye dog which always accompanies the veteran radio scripter who is quite mobile, thanks to the skill of his trained animal pal.

This is Husing's second memoir—he had one out some years ago, the typical "success story" of a personality which differs from today's brand of confessionals which have a new concept of tell-all. These are either lurid or heartwarming. Husing's is the latter. It's the story of a man who never took a good honest look at himself until he lost his sight.

This is no cry-baby memoir. He admits his gadabout life when the world was his oyster. His microphonic renown gave him pleasurable and profitable cause to travel with the seasons and cover the more exciting news events of the year. He did it year after year. Accent was on sports but he was an all-around newshound—"have mike, will travel."

The saga unfolds his climb to fame and fortune; his homes away from home (the plush bistros of Gotham and elsewhere), his hit-and-miss marital and romantic attachments; the stroke which laid him low, and caused him to lose his sight; his battle to reclaim partvision (now realized); the loyalties of countless friends in high and low places; the good-fellowship and the practical philanthrophy practiced by the "21" Club's Jack Kriendler Memorial Foundation (particularly sparked by Charlie Berns, among others); Bill (CBS) Paley's standing "come home" job offer; his fight to recoup his professional authority at the mike. And above all, the endless expressions of faith and loyalties from known greats and unknown "little people" (the real friends), with their expressions of prayers which the author hopes will get him sufficiently on the road to exercise his formerly great professional skill in bringing a news/sports event in graphic detail to the listener.

'Spare a Star?'

Continued from page 1

pear in "Exodus' without taking a peek at the screenplay.

Hustled Before Cameras

Once an independent producer obtains a commitment from a performer he is often prodded into going into production at a time that he does not find convenient. Stanley Kramer, for instance, launched "Inherit the Wind" last week at a time he'd prefer to devote to the selling of his completed "On the Beach." However, he was forced to roll because Spencer Tracy and Fredric March were only available at this time.

The Mirisch Co., an indie company which has become a sort of umbrella organization of indies, is attempting to overcome the casting never-never-land by bringing in as associates directors and/or producers whose names are sufficient to get a star to sign a contract without knowing the story or seeing the script. The company believes that such names as Billy Wilder, William Wyler, Fred Zinnemann, Robert Wise, John Sturges, all of whom will make pictures in conjunction with the Mirisch Co., will serve as the bait that will induce a performer to make an immediate commitment, thus avoiding the costly delays. Of course, there are other names, both in the producer and director ranks, whose stature is enough to get a star to sign on the dotted line.

Costly Stockpiling

While the stockpiling of scripts can be detrimental to the former Hecht-Hill-Lancaster organization, it can be advantageous to a producer working under a setup such as Jerry Wald enjoys at 20th-Fox. With the film company putting up the coin for the property acquisitions, Wald usually has several in the works at the same time. If he has casting problems on one, he shifts to another. Thus Wald has been able to maintain one of the busiest programs here.

Another example of studio stockpiling is production chief Sol C. Siegel's policy at Metro. Siegel has been making pre-production deals on New York plays—"Sweet Bird of Youth" and "The Golden Fleecing" — with the knowledge that the properties will have to be placed in mothballs for a year or more before the film version can be made. Unlike an indie who is trying to assemble a package, Metro can afford to sit and wait before it begins a particular property.

British Invasion

Continued from page 2

slated to direct the Main Stem edition of the current West End offering, "Five Finger Exercise." English stager Peter Brook, who's currently directing "The Fighting Cock," Lucienne Hill's adaptation of a Jean Anouilh comedy, has also been tagged as stager for the forthcoming Broadway edition of another current London entry, "Irma La Douce." "Fighting Cock," incidentally, is due to open on Broadway in December.

William Gaskill, also a Britisher, has been set to direct the upcoming Broadway production of "The Deadly Game," James Yaffe's adaptation of Friedrich Duerrenmatt's novel, "Traps." Gaskill had been involved earlier this season as stager of "Moonbirds," but bowed out of that assignment before the show opened on Broadway for a fast fold. Actor-director Laurence Olivier is also scheduled to be represented on Broadway this season as stager of Henn W. Levy's "The Tumbler," which Roger L. Stevens recently added to his production sked.

Besides the British imports already mentioned, the current Broadway lineup includes two revues previously presented on the West End. They're "La Plume de Ma Tante" and "At the Drop of a Hat." "Odd Man In," currently trying out on the road, also had a prior outing in London.

Several other London-produced properties earmarked for Broadway production include "The Long and the Short and the Tall," "Taste of Honey," "Duel of Angels," "Grass Is Greener," "Shifting Heart," "Rape of the Belt," "Back to Back," "Calculated Risk" and "The Choice," presented on the West End as "The Prisoner."

Another aspect of the British influx on Broadway is the flood of English performers with this season's lineup including, besides Gielgud, Margaret Leighton, Eric Portman, Wendy Hiller, Michael Hordern, Trevor Howard, Brenda de Banzie, Rosemary Harris, Rex Harrison, Vivien Leigh, Emlyn Williams, Pamela Brown, Diane Cilento, Diana Wynyard, Alana Webb, Dennis Price and Roland Culver.

Moscow-D.C. Film

Continued from page 1

Are Flying" screening aren't yet selected. Shelton said, nor Moscow playhouse for "Marty" preem.

Hecht and Mann were associated with "Marty." Motion Picture Assn. apparently picked Robinson and Cooper.

"Cranes" opener here will be an invitational affair with no charge. Invitations will be issued by MPAA and Warner Bros. ("Cranes" distributor) in cooperation with State Dept.

Details on who'll be invited are yet to be worked out, but they'll go primarily to Washington government, business and social leaders. There is no decision on who will be asked as the highest ranking government guest.

After the Metropolitan kickoff, the film will move to the 489-seat Dupont theatre for its regular run. Opening was initially planned at the Dupont as a foreign service wives organization benefit. But that was abandoned for something more glossy.

Seattle's Pop Poll

Continued from page 1

Face" by Jimmy Darren; "M.T.A." by the Kingston Trio; "Wonderful You" by Jimmie Rodgers; "Twixt 12 and 20" by Pat Boone; "Small World" by Johnny Mathis; and "Till There Was You" by Anita Bryant.

The "raucous" category has typified the poll by "Tiger" by Fabian; "Big Hunk of Love" by Elvis Presley; "There Goes My Baby" by the Drifters; "40 Miles of Bad Road" by Duane Eddy; "It Was I" by Skip & Flip; and "Mona Lisa" by Conway Twitty. For this category, 33% of all those polled expressed a "strong dislike" while 21% expressed a "dislike." In the 12-16 age bracket, however, only 7% expressed a "strong dislike." In the 17-21 age group, opinion was divided with 45% liking or strongly liking and 41% disliking or strongly disliking.

In the major consumer group of 22-40 years of age, 66% said they either disliked or strongly disliked the screaming rhythm songs. Non rock 'n' roll hits racked up a favorable reaction in this category with 53% either liking or strongly liking this type of song.

The category of "unfamiliar tunes plus familiar tunes with arrangements that made them difficult to recognize" failed to get a strong reaction from any group. Only 6% strongly liked in this category and 15% strongly disliked. This category was typified by such numbers as "Your Family" by Matt Dennis; "Idaho" by Dakota Staton; "Everybody Loves My Baby," by John LaSalle Quartet; "Quincy Hoppers" by Les Elgart; "You're Laughing At Me" by David Allen; "I Want To Be Happy" by June Christy; "Jane's Jump" by Bob Florence; and "Small Fry" by the Hi-Lo's.

The survey showed there was no significant differences to pop music for either the time of day listened or where the listener was male or female. The only signficant difference was by age group.

KING is revamping its programming pattern to conform to the results of the survey. Station manager Early Reilly Jr. said that raucous rock 'n' roll will be completely excluded by the station. Dr. Dodd said the survey indicated definite "patterns of preference which make it possible for KING to give maximum satisfaction to the majority of the public in the programming of popular music."

Midnight Queue

Continued from page 2

cades and swarmed around the extra police detail on guard. Salvatore Lanza, 83-year-old maternal grandfather, ordered the doors reopened. "These people have waited long to pay their respects to Mario. I will wait for them to pass," the elder Lanza stated.

Requiem Mass was celebrated (17) at the Roman Catholic Church of St. Mary Magdalen de Pazzi, where Lanza was baptized and confirmed, served as an altar boy and made his first singing appearance at the age of 18.

A copper casket had been sealed over the singer's body with his head and the upper part of the chest visible through a pane of glass. An American Legion guard of honor stood at attention. Lanza was a member of the Variety Club post of the Legion.

Singer will be buried in a private mausoleum in Forest Lawn Cemetery, Los Angeles.

Equity Charges

Continued from page 1

who subbed in the Broadway production for Andrew Prine, who was Anthony Perkins' successor.

Barrymore was previously the target of charges filed with Equity by Charlotte Harmon when she operated the Clinton (Conn.) Summer Theatre. That action, relating to the actor's behavior while appearing at the Clinton showcase, was eventually dismissed.

It's understood that Barrymore also pulled a disappearing act last season as male lead in the touring production of "Look Back in Anger." The show's management, however, did not bring charges against the actor, but engaged Donald Harron for the role.

OBITUARIES

ERROL FLYNN

Errol Flynn, 50, colorful actor whose off-screen exploits were often more fascinating than his film roles, died of a heart attack Oct. 14 in Vancouver, B. C.

Details in film section.

WILLARD S. McKAY

Willard S. McKay, 64, longtime film business attorney, died Oct. 17 in Danbury, Conn.

McKay was general counsel for the old Universal Pictures company from 1930 to 1936. He left the post at the latter date when control of the corporation was sold by the late Carl Laemmle to a group headed by J. Cheever Cowdin.

McKay subsequently became general counsel for Schine Theatres, Gloversville, N. Y., and in this capacity was particularly active in antitrust matters. A Government trust suit against the Schine interests meant years of litigation for the attorney.

Surviving are his wife and daughter.

LORING BUZZELL

Loring Buzzell, 33, music publisher, died Oct. 20 in New York of a heart attack. For the past several years Buzzell had headed Hecht, Lancaster & Buzzell, an ASCAP firm which he set up with pic producers Harold Hecht and Burt Lancaster.

Before going out on his own, Buzzell had been associated with Howie Richmond's publishing combine.

Surviving are his wife, singer Lu Ann Sims, a daughter, and his parents. His father is Samuel Jesse Buzzell, prominent music biz attorney. He's a nephew of actor-director Eddie Buzzell.

JAKE FLAX

Jake Flax, 64, longtime motion picture distributor in the Washington area and a former chief barker of Washinton's Variety Club Tent 11, died Oct. 12 in Baltimore, after a long illness. He started as a youth in Washington with General Film Co., working his way up to branch manager.

With his brother Sam, who died in 1940, Jake Flax formed a partnership to distribute independent motion pictures. Later the brothers became Washington area distributors for Monogram Pictures. From '35 to '47, Flax was area distributor for Republic Pictures.

Four sisters survive.

ARTHUR D. ELZY

Arthur D. "Doc" Elzy, 79, stagehand for over half a century, died Oct. 16 in Louisville, Ky. He was a backstage figure at Louisville shows ranging from burlesque to legit. He never retired, remaining on call with the stagehands local.

He had worked recently at Columbia Aude, Iroquois Amphitheatre and Memorial Aude. In earlier years, he had been a stagehand at the old Gayety and Buckingham burley houses, Macauley's Theatre, and the old Bijou and National.

A sister and brother survive.

RUSSELL W. ROME

Russell W. Rome, 48, former manager of the Boston and Chicago offices of the American Society of Composers, Authors & Publishers, died Oct. 13 in Greenport, L. I.

He joined ASCAP in 1934, three years later was appointed ASCAP's Boston manager and in 1942 went to Chicago in a similar capacity. He served in the Navy from 1942-45 and returned to ASCAP's New York office in '45. He left in 1946.

His wife, mother and brother survive.

COL. JASON JOY

Col. Jason Joy, 73, for 20 years head of public relations at Fox Film Corp., and later 20th-Fox, died of an internal hemorrhage Oct. 14 in Santa Monica, Cal.

Entering show biz in 1922 as a member of the Motion Picture Producers & Distributors of America, he became director of studio relations in 1926, and in 1932 joined Fox. He retired in 1952.

Wife, three daughters, two sisters survive.

NORMAN V. PEARCE

Norman V. Pearce, 72, veteran radio announcer and script writer, died Oct. 11 in Chicago. An Australian, he came to the U.S. shortly after World War I and went to work in radio.

For 20 years he was employed at various New York stations, becoming director of WMCA in the '30s. In 1944, he left the industry to join A. C. McClurg book distributors in Chi and remained there until his death.

Sister survives.

GERHARD RITTERBAND

Gerhard Ritterband, 54, early German moppet star, died recently in Berlin of jaundice shortly after he had recovered from a heart attack. He appeared in several early Ernst Lubitsch films and other silent pix.

Ritterband left Germany during the Hitler era and returned some years ago. He had been working on a film project, "The Little Emperor of Karlshorst."

His wife survives.

CHARLES B. BROWN

Charles B. Brown, 62, veteran tv and advertising executive, died of a heart attack Oct. 17 in Hollywood. At the time of his death he was second v.p. of the Academy of Television Arts and Sciences and ad manager of Transcon Freight Lines. He previously was v.p. of Bing Crosby Enterprises, and ad director of RCA and NBC.

Wife and brother survive.

WALTER F. BUDD

Walter F. Budd, 75, one of Saskatchewan's best known oldtime fiddlers, died in Regina, Sask., Oct. 9. His orchestra, Walter Budd and His Blossoms, toured the province and was heard on radio from 1930 to 1946. He had been retired in recent years.

Survived by his wife, three daughters, two sons, four brothers and three sisters.

HARRY LEE

Harry Lee, 55, for many years an agent, died Oct. 14 in New York of a heart ailment. He had been ill for sometime, but had resumed work. Lee specialized in club and cafe dates. Most of the standard and top names today worked for him at one time or another during the early portion of their careers.

Survived by his wife.

RANDALL KENT

Randall Kent, 37, announcer for station WBKB in Chicago, died Oct. 12 in Evanston, Ill. A Canadian, he started in radio in Hamilton, Ont. He worked for WINS in New York and for six years served as emcee for the Ice Capades. He had been on the WBKB staff for seven years.

Surviving are his wife, two sons, two daughters, and parents.

HARRY FIELDS

Harry Fields, 78, a retired burlesque comedian, died Oct. 10 in Philadelphia. His career spanned 60 years. He was known as "Hello, Jake," a bit from one of his skits.

He was manager of the Troc, Philly burly house, for several years, retiring about two years ago. He also ran his own show on the Mutual Burlesque circuit.

ZOR GERSHON

Zor Gershon, 67, longtime producer-director with the Resident Theatre, a Kansas City little theatre group, died of a heart attack Oct. 14 in K.C. Born there, he retired two years ago as owner of Business Music Inc., a wired music service.

Surviving are his wife, two brothers and two sisters.

DODGE DUNNING

Dodge Dunning, 52, who with his father, Carroll, invented Dunningcolor and were pioneers in color photography, died Oct. 10 in Hollywood. His father and sister, who writes under the name of Decla Dunning and is the wife of Paul Radin, executive veepee of Yul Brynner Productions, survive.

EDWARD J. DELEHANTY

Edward J. Delehanty, onetime vaude performer who was a member of the team of Stone & Delehanty, died Oct. 15 in Albany. After trouping for a year, he left the field to become a court stenographer. He also was a songwriter, and occasionally produced and directed amateur shows.

Surviving are his wife, two sons and a sister.

HARRY G. SEBER

Harry G. Seber, 66, vet comedian and show producer, died Oct. 10 in Hollywood. Starting his stage career in 1914 as a Dutch comedian, he later starred in burlesque and musical comedies, and in recent years had produced revues and shows for state fairs and exhibits.

Wife survives.

THEODOR DANEGGER

Theodor Danegger, 68, veteran film, stage and operetta performer, died of cancer Oct. 11 in Vienna. Early in his career he was an actor with the Vienna's Burg Theatre, but later turned to operetta.

Danegger appeared in comedy roles at the Theatre an der Wien and Raimund Theatre. He had roles in some 63 films.

KOCZE ANTAL

Kocze Antal, 65, known as "King of the Gypsies," died of a heart attack Oct. 9 in Vienna. A native of Hungary, he toured Europe and overseas countries until his musical combo joined the Austrian capital's Monseigneur Bar.

Antal played at the Monseigneur for more than 20 years.

BERT LIGHT

Bert Light, 76, vet vaudevillian who launched his career more than 50 years ago in his native Britain, died Oct. 15 in Blythe, Cal.

He retired 26 years ago.

BERTHA M. BODENWEISER

Mrs. Bertha M. Bodenweiser, 80, conductor of the radio program, "Art of Living," during the '30s, died Oct. 9 in Chicago.

Surviving are her husband and two sisters.

Jack Thomas, 45, indie distributor and former general manager of Kroeger Babb's Hallmark Productions, died of leukemia Oct. 18 in Hollywood. He worked with Hallmark on "Mom and Dad."

Thomas H. Ainsworth, 49, branch manager for Paramount in Newcastle, Eng., died Oct. 13 in Newcastle. He had been with the company since 1941. He's survived by his wife.

Myron Woolley, 71, cousin of actor Monty Woolley and manager of the Gideon Putnam Hotel in Saratoga, N.Y., died there Oct. 14 of a heart attack. Several brothers and a sister survive.

Mrs. Ethlyn Cenal, 85, who billed as Ethel St. Clair played roles in musical comedy, drama and vaude for 35 years, died Oct. 11 in Athol, Mass. Surviving is a sister.

Wife, 33, of Ralph Baruch, foreign sales director of CBS Films, died Oct. 16 in Hollis, N. Y. Four children, besides her husband, survive.

Mother, of film actress Betsy Jones-Moreland, died in Downey, Cal., Oct. 11, after three years of paralysis.

Mother, 77, of Charles Dant, a&r director for Coral Records western division, died Oct. 10 in Santa Monica, Cal.

J. B. F. Wright, 82, songwriter, died Oct. 15 in Brownwood, Tex. Survivors include four sons, three daughters, three brothers and a sister.

Lynwood M. Emmons, 55, who operated the Bijou Theatre, Morrisville, Vt., with his mother, Mrs. Augusta L. Emmons, died Oct. 13 in Morrisville.

Lewis M. Lilie, 30, assistant manager of Laredo Theatres Inc., died Oct. 16 in Laredo, Tex. His wife and mother survive.

Reginald E. Whitney, 50, longtime musician, died Oct. 13 in Farmington, Me.

Richard W. Machss, veteran flutist, died Oct. 12 in Bedford, N. H.

IN LOVING MEMORY
Sam Liebert
Author of "SHYLOCK VERSUS SHAKESPEARE"
Oct. 24, 1945
ANNA LIEBERT and FAMILY

In Memory of Our Friend
BEN LERNER
(September 18, 1958)
Still Lives in Our Hearts
SUE and TOM PHILLIPS

Your First Anniversary in Heaven
BARBARA CARLTON
(Oct. 24, 1958)
"Always in Our Hearts"
SISTER SUE PHILLIPS

MARRIAGES

Pamela Roberta Arthur to Jon Kenneth Mathews, Las Vegas, Sept. 24. Bride is the daughter of film producer-writer Art Arthur.

Luree Nicholson to Christopher Holmes, Encino, Cal., Oct. 17. Bride is daughter of American International prexy James H. Nicholson.

Joan Stuart Bentley to David McCord Lippincott, New York, Oct. 16. Bridegroom is a veepee of McCann-Erickson ad agency, N. Y.

Peggy Sterling to Warren Johnson, Omaha, Sept. 27. Bride is vocalist with Al Lamm Trio; he's a pianist.

Maureen Potter to Capt. John O'Leary, Dublin, Sept. 30. Bride's a comedienne.

Patricia Herbert to Eimar O'Broin, Dublin, Sept. 28. Bride's a concert pianist; he's a conductor.

Reta Jefferson to Joseph E. Blake, Rindge, N. H., recently. He's an engineer at WHDH, Boston.

Winifred Jean Clements Natzka to Charles Coburn Oct. 18 in Las Vegas. She is the widow of opera basso Oscar Natzka; he's the veteran film-legit actor.

Betty Manson Mess to Monte Blue, Oct. 17 in Los Angeles. He's the veteran film star.

Joan Levy to Clay Hall, New York, Oct. 17. Bride's an actress with the American Pantomime Theatre; he's an actor in "The Gang's All Here" on Broadway.

BIRTHS

Mr. and Mrs. Cyrus Marder, son, Oct. 19, New York; mother is daughter of Lou Frankel, longtime radio-tv trade newspaperman and of recent years a public relations executive.

Mr. and Mrs. Alvan Berman, son, Beverly, Mass., Oct. 14. Mother is daughter of Leonard Traube, VARIETY editorial staffer; father is a golf pro.

Mr. and Mrs. Ed McElroy, son, Chicago, Oct. 12. Father is deejay at WJJD there.

Mr. and Mrs. Richard Zanuck, daughter, Santa Monica, Cal., Oct. 9. Mother's former actress Lili Gentle; father's a producer, son of Darryl F. Zanuck.

Mr. and Mrs. Ron Ross, son, Hollywood, Oct. 12. Father's a publicist.

Mr. and Mrs. Bob Goldwater, daughter, New York, Oct. 6. Father is with NBC press dept.

Mr. and Mrs. Ashton Stevens Krug, daughter, Sept. 15, Wiesbaden, Germany. Father is nephew of and named for the famed Chicago dramatic critic and of his widow, the former Katherine Krug, actress, now known as Kay Ashton-Stevens.

Mr. and Mrs. Lynn Christian, son, Houston recently. Father is general sales manager of KHGM-FM in that city.

Mr. and Mrs. Earl Mosely, daughter, Wichita Falls, Tex., recently. Father is a projectionist at the Seymour Road Drive-In Theatre in that city.

Leonard Bernstein

Continued from page 2

omens of fatigue. Unmistakably and visibly the voltage of the young American maestro, Leonard Bernstein, has infused a new "liveness" to the orchestral tone quality, the sense of qui vive. Beethoven Egmont and Concerto for Piano-Violin-Cello were pre-intermission. Shostakovich Fifth closed.

Bernstein's penchant for the unusual showed in his electing to play the piano as well as Beethoven. At last year's opening he gave an engaging little lecture. Some few who resist being lectured did not fancy it then, but after his foreign tour many last Thursday anticipated what they did not get—the conductor's own report on his reception, his experiences, his views. His piano work was rather less interesting in tandem with John Corigliano and Laszlo Varga.

Under Bernstein the Philharmonic is displaying a tendency to sell out at Carnegie. For the opener every seat and printed program was taken up. Assuming this, as is reasonable, to be the rising tide of popularity, a question is inevitably posed: what happens four years hence when the wave of the Bernstein future breaks against the new Lincoln Center hall with 500 fewer seats? A saddening prospect.

AGVA's Balance Sheet

Continued from page 69

bills came to $21,084.86 as against $16,876.42. Total salaries and related expenses of executives and representatives amounted to $336,452.72 as against $296,037.30 last year. Travel expenses came to $34,445.87 as against $20,180.45 last year. Two items are practically stationary, national counsel fees of $10,405 and accounting fees are $2,000.

One item of considerable interest is the drop in costs of office flowers. Certain executives get fresh posies on their desks at stipulated intervals. This cost the union $117.42 this six-month period as against $202.27 for the same period last year.

There was a drop in paid up membership rolls, according to the statement. This year AGVA paid a per-capita dues to the Associated Actors & Artistes of America amounting to $6,400.50 as against $6,579.94 for the same period last year. Fees to trade union organizations on a per capita basis amounted to $1,192.82 as against $1,348.91 last year. This year expenses for picketing came to $877 and none for last year's period.

There was also a drop in extraordinary legal expenses of $3,208.41 against $7,977.62. Public relations to Eddie Jaffe and Sam Gutwirth came to $750 this year against none for last year. AGVA auditions expense also dropped and office and circus parties which cost $224, last year, were dropped this year.

The Sick and Relief Fund assets are listed at $192,556.25. Salaries came to $7,815, and expense allowance for Margie Coate, fund's director, came to $1,300. Consultants' fees came to $1,000, all these items unchanged from the same period last year.

CBS Dilemma

Continued from page 29

to satisfy the same Congress that has been breathing down its neck to divest itself of such control. CBS frankly concedes it's something that will have to be played by ear; never to strike a discordant note in its step-by-step development of the "new order."

That Stanton chose to reveal his declaration of principles at the annual convention of the Radio-Television News Directors Assn. in New Orleans is not without its touch of irony. The occasion was the bestowing of an award on Stanton in tribute to his leadership on the "equal time" inequities in affecting a revision of Section 315 of the Communications Act, a distinguished service for which the entire industry has expressed its gratitude. Yet at this selfsame conclave Stanton was put in the position of being forced to acknowledge that he and the Columbia Broadcasting System had been "duped"; that "we have indeed failed fully to meet our duty with regard to quiz shows—the kind of responsibility which the American people expect us to discharge."

Mutual

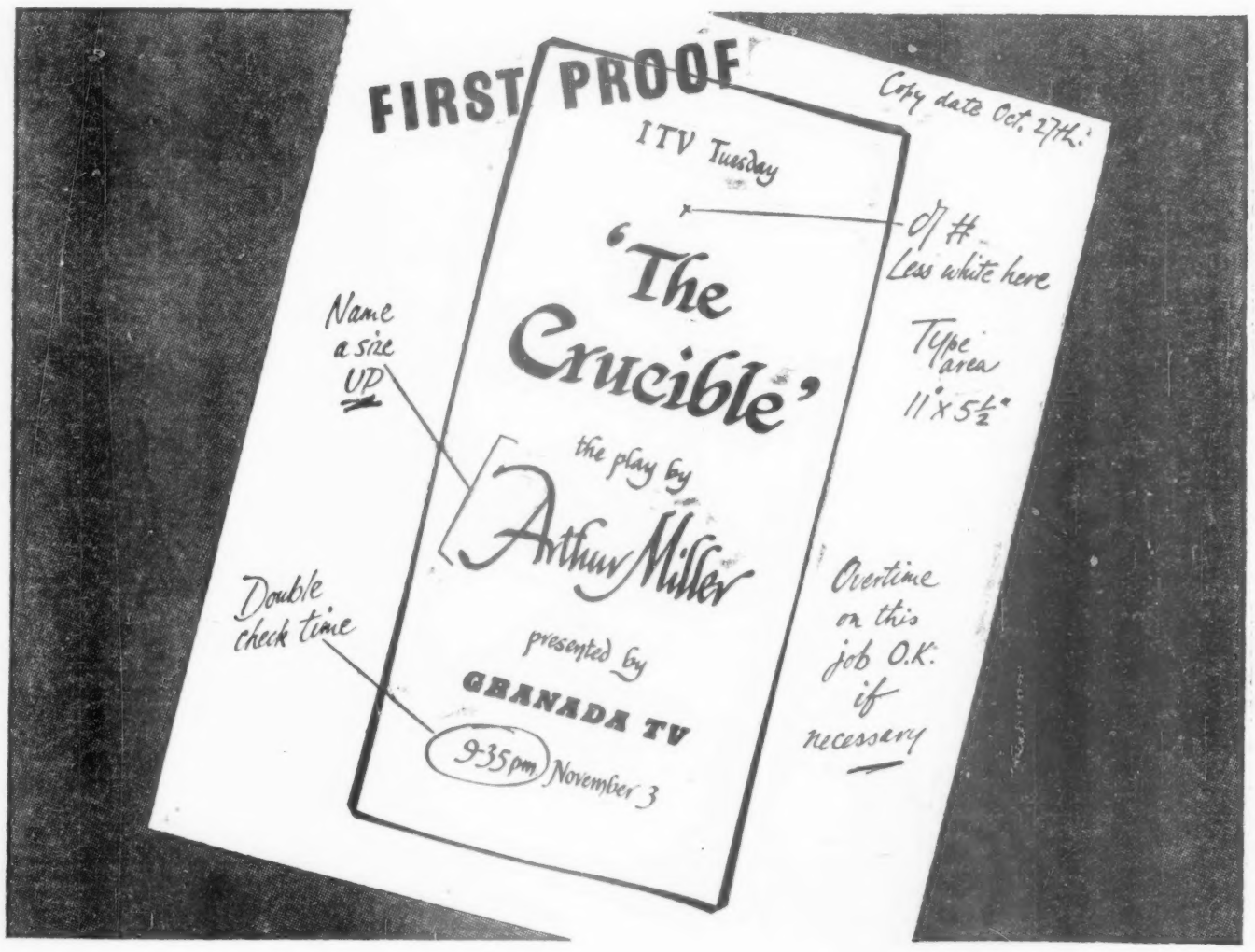
Continued from page 33

"Report from Wall Street." A presentation is being readied for Mutual salesmen with survey facts indicating that theatre attendance is cutting into tele audiences.

Sometime, Singiser claims that "almost all of the repsondents stated that filmgoers at their drive-ins were listening to car radios or portables while awaiting the starts of shows or during intermission periods. Many are already discontinuing the practice of playing records over their loudspeaker systems as a result."

Harry Brandt, prez of the Brandt chain of 155 theatres, was interviewed this week by Singiser. He said his chain's business was up 17% over last year, and he anticipated another 10% increase in the year to come. "This is due," he said, "to both the quality of pictures that were released during 1959, plus the quality of programming on television."

GRANADA ads boost Miller's 'Crucible'



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